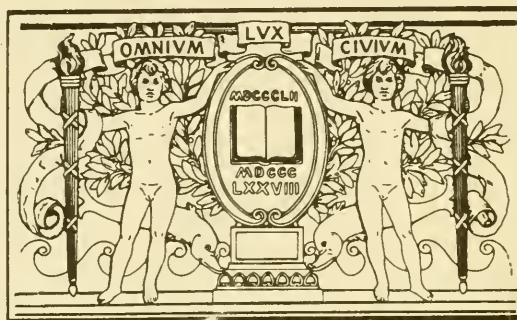




Musical Studies at Home

By

MARGARET B. HARVEY



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MUSICAL STUDIES AT HOME.

BY

MARGARET B. HARVEY,

Author of "LOWER MERION LILIES AND OTHER POEMS."

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MUSIC

Copyright, 1887, by Margaret B. Harvey.

M. P. Karbowski,

In Memoriam.

MY DEAR TEACHER,

PROFESSOR CORNELIUS EVEREST.

PREFACE.

HESE studies were originally published, in serial form, in the *Ladies' Home Journal*, of Philadelphia. They were intended to reach persons remote from centres of musical culture, those whose early education had been neglected, those who had become discouraged by wrong methods of teaching, and those whose time and means for self-improvement were limited. Others had popularized art and science, through familiar lectures, but, so far as I knew, no one had done the same work for music, bringing it down to the comprehension of the masses. The success of the series has far surpassed my most sanguine expectations. In the hope that the studies may live a life of renewed usefulness, I venture to present them to the public, in a permanent shape.

M. B. H.

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Musical Studies at Home.

CHAPTER I.

PRELIMINARY. THE KEYS. "HAMMER EXERCISE."

AS I write, my heart goes out to the hundreds and thousands of young men and women, all over our land, whose great desire is for means of musical culture. It is true that pianos and organs, music books and music teachers are everywhere—but, alas! if I may so express it, the needed congenial atmosphere is not. Many possessors of an instrument regard it more as a handsome piece of furniture than as a sympathetic friend. The books are full of technical lumber, and a true teacher is as rare as a real saint. The young musical aspirant finds very little to help him in the newspapers and magazines. Is it not strange that, while nearly

everybody wants to own an organ, if not a piano, and to play at least a little, he is beset upon all sides by an amount of discouragement and criticism which would, and in fact, does, appall all but the bravest; while at the same time his professedly cultivated friends, and almost any popular periodical, give him gratuitous advice concerning literature and painting, about which, however, he cares comparatively little? A musical journal seldom comes to his rescue—such a publication, even if not too technical, does not reach every home. Now, why could not a popular volume give to its readers just as much about music as about art, without encroaching too far upon the domain of either the art or the musical publication? I think such a thing quite possible, as I have endeavored to prove.

My remarks are addressed to young men and women alike, of all ages, from ten to seventy—I do not believe any one need ever grow too old to be called young, or too old to learn. I want the boys to play as well as the girls. I know that in some localities it is considered rather effeminate

for boys to play the piano—but in real musical centres, such as the large cities of Germany, the finest pianists are men. Music is there considered the highest art, and its great professors the most eminent artists. Our country may yet produce a wonderful operatic composer, who began life as a cow-boy. But, even if all our country boys may not become famous musicians, they may at least be subject to the refining influences of music. So, let music form part of every boy's and every girl's elementary education. To know absolutely nothing of music is as deplorable as to be unable to read—the perception of beautiful thoughts and beautiful sounds should be developed together, and neither considered as merely ornamental.

To begin with, no one has any need to be long without an instrument. Music dealers always have for sale second-hand pianos, quite good enough to run scales upon—or your church or your neighbor has an old organ to dispose of, now that its place is occupied by a new one. Certain newspapers and magazines offer both pianos and organs as premiums; some manufac-

turers sell for cash at a discount, thus avoiding agents' commissions; and all agents of respectable makers receive payments by instalments. A little hard work and patience will soon put the coveted prize in your possession. But, don't be too proud. Don't say, "I won't have a piano at all, until I can get a Steinway grand." If you say that, you may wait for years, and if you ever do attain your desire, be unable to play or enjoy it. Let me give you a little plain advice. Take what you can get, or keep what you have, and make the best of it. Then, in the near or far future, when you can purchase the expensive instrument, you will be fully prepared to appreciate it. So, then, don't cover up your grandmother's little piano or rickety melodeon, as if you were ashamed of it, and let your talents rust. I would prefer hearing a weak voice from those yellow keys to seeing ever so handsome a cloth, hiding what might be, for the nonce, a treasure. And don't be above buying Mary Smith's old organ, simply because everybody knows it squeaks, and you could get it for thirty dollars.

But we will suppose that you have resolution and the instrument. The former is as necessary as the latter—perhaps a little more so—the resolution sooner or later brings the instrument, but the instrument does not always bring the resolution. You will need all of this last that you can possibly summon, for I repeat, you will meet with criticism all the way along. If I told you at this point every form that it would take, I should only succeed in frightening you—so I shall say, just here, that later I will anticipate some of your difficulties, and tell you at the outset, to preserve your equanimity and persevere. The battle must be won at last.

With resolution and instrument, you can afford to turn a deaf ear to those who say that special talent is necessary to success. Anybody may become a respectable performer. All cannot be Shakespeares—but is that any reason why everyone should not learn to write? All cannot be Cushman—s—but if no one else could read, who then could appreciate fine reading? The common people need culture as well as the genius—

the audience as well as the star. Play, then, to develop your own capacities, and also to understand others.

If I were given a choice, I should prefer the piano to the organ. It is true that the organ is often the forerunner of the piano—that the organ is found in many homes in which a piano would never be seen. But it is also true that ordinary organ practice does not sufficiently train the fingers, besides which, it is calculated to unfit the player for rapid execution and keeping strict time. If possible, begin with the piano. Still, I cannot too often repeat, all difficulties may, in time, be overcome.

So far, my instruction, such as it is, has been somewhat at random. I do not know how much of it suited your case, my reader. Still less do I know how to close the chapter, giving a practical hint to every one—some of my readers know nothing of music, some a little, and some could teach me. But if you know nothing, I will tell you, do not at present look into any musical book. If you know a little, look into it spar-

ingly—that is, do not allow it to confuse or discourage you. If you could teach me, I should be thankful for your assistance—but bear with me patiently for the present, until I have helped a few beginners upon their way toward your elevated plane.

To return to those who know nothing (those who know something may, if they like, skip the next paragraphs). You do not know the names of the keys upon the board. (My wise reader, I have known of persons who were ashamed to begin the study of music, because they would not confess that they did not know the letters. Somebody needs this if you don't.) Notice, then, that the keys are white and black; that the black keys are arranged in groups of twos and threes. Learn the following, and you need never fail in naming any key.

Wherever, throughout the key-board, you see a white key upon the left of a group of two black keys, that white key is C. Similarly, wherever you see a white key upon the left of a group of three black keys, that white key is F. A white

key upon the right of a group of two black keys is E. A white key upon the right of a group of three black keys is B. A white key between two black keys forming a group is D. A white key between the first two black keys of a group of three is G. A white key between the last two black keys of a group of three is A. Beginning with any C, and naming the letters from left to right, or up the key-board, you will find them arranged in regular order, thus: C D E F G A B to C again.

The black keys generally bear the same names as the white keys immediately upon the left of them, with the addition of the word *sharp*. Thus the black key upon the right of any C may be called C sharp. Sometimes, however, the black keys are named from right to left, or down the key-board, and then they take the names of the white keys immediately upon the right of them, with the addition of the word *flat*. Thus, the black key called C sharp may also be called D flat, taking the name of the white key D, immediately upon the right of it.

You may profitably spend hours and days in learning the names of these keys. Even advanced players sometimes hesitate over them. To read quickly—that is, name any given key or keys at sight—is considered a desirable accomplishment.

If you have a good manual of musical instruction, turn to the diagram of the key-board after you have learned the keys. If you do so before, you will probably become confused. Books are helps, but they cannot take the place of original investigation. I want to try and teach you to depend little upon books and much upon yourself.

And now I am going to tell you something which will probably surprise those who know something, and even many who could teach me. That is, that knowing only the names of the keys, knowing them but imperfectly, you are already prepared for one of the finest exercises for developing the fingers ever known. Many instructors do not teach it, it is not generally found in the books—but it is so simple that the

smallest child can practice it; while at the same time it is so valuable, that even an accomplished pianist need not despise its aid.

Place the hands upon the key-board so that the thumb of the right hand will fall upon the C nearest the middle of the board (middle C, as it is often called), the little finger of the left hand upon the C immediately below (C in the base). The other fingers, of course, will follow in regular order, the first, second, third and fourth fingers of the right hand upon D E F G in the treble, (or right-hand half of the key-board); the third, second, first and thumb of the left hand upon D E F G in the base (or left-hand half of the key-board). Hold all the keys down, paying no attention to the jarring sound caused—the object now is cultivation of the fingers, that of the ear will come later. Then begin with the thumb of the right hand, and, simultaneously, with the little finger of the left, and work them up and down, regularly, like hammers, counting 1, 2, 3, 4, 5, striking, of course, the keys immediately beneath them, but holding the other keys firmly

down with the remaining fingers. The same motion in the corresponding fingers of the two hands must fall upon the same count. Having moved one finger upon each hand while counting five, then take the next upon each, and then the next, until the thumb of the left hand and the fourth finger of the right are reached; then reverse the order, taking care always to hold down with the fingers not in use the keys immediately under them. Repeat indefinitely, or until the fingers are tired.

I think I shall succeed in closing the chapter so as to give a hint for help to every one. One who has never attempted to play, but who will faithfully attempt to practice the exercise just given one hour per day for a month, has no idea how much he will have gained at the end of that time, and how much his preliminary labors will be lightened. Even a good player, who has never tried this study, will find how difficult it is to secure perfect control of the third and fourth fingers; but he will also find how admirably this practice will assist him in doing so. Every fin-

ger is learning to move independently and obey its owner's bidding, becoming more and more like a detached hammer. That is the word, exactly—a hammer. Every finger must be a little hammer, if we expect to be good performers. Keep the hammer idea in mind, particularly if an organ must be the instrument practiced upon—then you need not notice the ease with which an organ key yields to the touch, and your fingers may develop as they should.

And now, my dear pupils, I have given you quite enough to do, as I intimated above, for a month.

CHAPTER II.

SCALES. THE VOICE.

HATEVER may be your amount of musical knowledge, my friend, I feel sure that a month's faithful practice of the exercise given in the last chapter has benefited you very much. But, for the present, I shall address my remarks to the learner who knows nothing but the names of the keys, and the fact that to play well one must convert one's fingers into little hammers. Yours, however, have not become hammers yet—but if you persevere with that same exercise for a few months longer, you will find them gradually becoming so. Practice the same throughout your whole musical course—the finest performers never grow entirely beyond the need of simple mechanical studies.

Now for another step in advance. Strike middle C with the thumb of the right hand. Then raise the thumb, and immediately strike D

with the first finger; then E with the second. Rapidly pass the thumb under the second finger, and strike F with the thumb; then G with the first finger, A with the second, B with the third, and C with the fourth or little finger. Reversing the process, strike the upper C with the fourth finger, B with the third, A with the second, G with the first, F with the thumb, and rapidly pass the second finger over the thumb, strike E with the thumb, B with the first finger, and C with the thumb. Repeat indefinitely, or until the fingers are tired.

Now take the left hand, and strike C in the base with the little finger. Then D with the third, E with the second, F with the first, G with the thumb, pass the second over the thumb, strike A with the second, B with the first, and middle C with the thumb. Reversing the process, strike middle C with the thumb, B with the first finger, A with the second, pass the thumb under the second, G with the thumb, F with the first, E with the second, D with the third, C with the fourth. Repeat indefinitely, or until the fingers are tired.

When you have practiced each exercise separately until you know it perfectly, put the two together and practice them simultaneously. It will take considerable effort to do this, but when you can do so, you will feel fully rewarded for the trouble. You hear two notes—two C's, two D's, etc.—sounding at once, and you gain the idea of harmony, a note in the treble and a note in the base producing a pleasant effect upon the ear. The two, you see, are eight notes apart, forming what is called an octave, or the perfection of harmonious sound. Besides the idea of harmony in treble and base, you have learned both to read upon the key-board and to finger what is called the natural scale, including the eight notes from C to C. Upon these eight notes the science of music is founded. These eight notes are generally repeated in an organ about five times, in a piano seven times—or, as we say, an organ has five octaves, a piano seven or seven and a half.

Go back to the directions given for fingering the natural scale. Repeat the scale in the treble

until you reach "B with the third," and, instead of striking C with the fourth, pass the thumb under the hand and strike C with the thumb. Continue the scale for a second octave, striking the last C with the fourth finger. Similarly, continue the scale in the base for a second octave, by passing the third finger over the thumb, striking D with the third finger, and striking the last C with the thumb. In descending, with the right hand pass the third finger over the thumb, striking D; with the left hand pass the thumb under the hand, striking C with the thumb.

These directions may appear complicated, but a few minutes trial upon the key-board will make them clear. The few changes noted above indicate the method of running the scale in treble and base for two octaves instead of one, enabling the hands to glide along without breaking what might be called a chain of notes or sounds. And now nothing should prevent your learning to run this scale perfectly. Practice it, if need be, several hours a day for years. It may become monotonous—at the same time it ought to be

beautiful. All the brilliant effects in piano playing, which are sometimes compared in popular language to "gushing fountains," "rippling waters," and the like, are produced by simple scale practice. You can well afford to tire yourself now for the sake of the benefits of the future.

If you can play one scale you can very readily learn to play another—for there are others besides the one called natural. This is played entirely upon the white keys. But suppose you put your thumb of the right hand upon G instead of C. You may run a scale from this key precisely as from C, provided that when you come to F you strike the next black key, or F sharp, instead of F, the white key. This is necessary to complete the harmony in this scale. Strike also F sharp in the base. Finger the treble and base in this scale in the same manner as the treble and base of the natural scale.

Perhaps, if you promise not to think me tedious, and test what I give you upon the keyboard immediately after reading it, I may impart to you an idea of all the major scales, or scales

modeled after C natural. Every scale is named from its first note, which is called the key-note. I have already told you how to find and to finger the G scale. The next one is the scale of D. Begin, then, with the thumb upon D, and finger like the C scale, except that when you come to F and C, strike the black keys F and C sharp, instead of the white keys F and C. The next scale is that of A—begin with A, strike F, C and G sharp. The next is the scale of E—begin with E, strike F, C, G, D sharp. The next is that of B—begin with B, strike F, C, G, D and A sharp. This scale, however, is not fingered in the base in the same manner as the C scale—begin with the third finger instead of the fourth. You observe that, so far, every scale has taken in one more black key, until now you play upon black keys almost entirely. This same scale is also called that of C flat, as well as of B, according as the key-note is named upward or downward. Following the B scale is that of F. Begin upon F with the thumb, strike the next two notes with the next two fingers (right hand), strike B flat, or

black key upon the left of B, with the third finger, and continue so that the scale will end with the third finger upon F in the second octave. Base, fingered like that of C scale. The next four scales are fingered in the base, according to the following order: second finger, first, thumb, third, second, first, thumb, first—or, if continued through another octave, second instead of first, and ending upon first. The trebles are fingered so that the thumbs will fall upon the white keys F and C, the crossings to be made with the fingers that naturally follow, the scales ending with the third, second or third finger, as the case may be. These four scales are those of B flat, E flat, A flat and D flat, also called C sharp. In the first of these, begin with B flat, or the black key upon the left of B, and strike besides the white keys, E flat. In the scale of E flat, begin with E flat, strike also B flat. In the next, begin with A flat, strike also E flat and B flat. In the next, strike D flat, A flat, E flat, B flat.

The following is the method of fingering the G flat (F sharp) scale: Treble. First finger on G

flat (F sharp), second on A flat (G sharp), third on B flat (A sharp), pass the thumb under, thumb on C flat (B natural), first finger on D flat (C sharp), second on E flat (D sharp), pass the thumb under, thumb on F natural (E sharp), first finger on G flat. If continued for another octave, repeat from this point, ending the second octave with the first finger. Base. Third finger on G flat, second on A flat, first on B flat, thumb on C flat, second crossed over on D flat, first on E flat, thumb on F natural, third, over on G flat, etc., ending second octave with first finger. In descending, use the same fingering in reverse order, crossing fingers and passing under thumb, whenever necessary. Perhaps this would be as good a place as any to remark that the scale of G flat and F sharp are literally the same scale, but they are named differently, according as they are named from right to left, or from left to right, on the key-board. These two scales (or, one scale in two guises) are called, with reference to each other, Enharmonic Scales. Other examples of Enharmonic Scales are those of D flat and C

sharp, which are the same scale, also differently named. Others are the scales of B natural and C flat. Still other examples occur in the minor scales. This may be a little in advance of the regular lessons, but in learning the proper fingering of the scale of G flat upon the key-board, the principle may readily be observed.

Did you not promise to test what I have told you upon the key-board? It may take you several days to work it all out, so that you can understand it—but when you have done so you will have gained probably as much as an ordinary pupil could learn in a month. Now, if you will consult your music book, and are able to read notes, clefs, flats and sharps, you will see that I have told you how to find all the major scales upon the key-board, and how to finger them. But even if you cannot read a note—I want to set you at scale practice immediately. There is nothing like beginning at the outset with the training of the fingers. And when once you have commenced to practice the scales, never cease as long as you live. Scale practice is to

your musical knowledge what your daily bread is to your breakfast, dinner and supper—your staff and mainstay. So, if you find it hard to translate my instructions into actual performance, remember it is well worth the effort, and you will probably discover less difficulty in doing so than in working it out from a music-book, or applying it from the precepts of the average teacher.

This scale practice is more than sufficient to keep you busy another month. Meanwhile, do not neglect the finger exercise given in my first article. And don't be anxious to take up a "piece." When the technicalities are thoroughly mastered, or better, when the fingers are obedient servants, pieces will be found to be play, in more senses than one. If I were you, I would "fight shy" of the books—for if you do not, your mind will travel ahead faster than your fingers, and you will either think you know more than you actually do, or else you will become discouraged.

But I would begin and train my voice simultaneously with my fingers. The human voice is the standard after which all musical instruments

are imitated—so, consider your piano practice but a secondary matter. As you strike middle C, sing the same sound, but with a full, clear tone. In the same way, practice each note of the natural scale. Do not force the voice, but let it grow gradually, avoiding notes either too high or too low. Never practice vocal exercises longer than twenty minutes at a time—and never let the strain be felt in the throat, but always upon the abdominal muscles. All the exercises, in singing, that you will need for months are the simple scales, varied according to taste. An excellent practice is to sing any given note, and then jump to an octave above or below—as, from C to C. Then try, three and five notes above and below. In singing, do not use the letters. Say, ah, ah, ah; or, la, la, la. Or the following syllables, the first of which is always to be used for the first note of the scale—in the natural scale C: Do, re, mi, fa, sol, la, si, do.

If you have a poor-toned instrument, remember that the voice must always lead, that the voice is soul, the instrument only body. Bear-

ing this in mind, and trusting your ear, no cracked piano need ever spoil your capacity to sing. If you have no other means by which to test pure tone, listen to the birds. Practice your scales, both vocal and instrumental, and you cannot fail to find that your next month will be one of the most profitable ever spent.

CHAPTER III.

WRITING AND READING NOTES.

GRAKE pencil and paper, and do as I direct you. (I mean you, my friends, who modestly profess to know little or nothing of music—though, by this time, I hope that you do know the exercises given in the last two chapters.) A sheet of foolscap will be found very useful just here, as the lines are ruled rather widely apart.

With your pencil blacken the blue line at the top of the sheet, then do the same with the one immediately beneath it. Now take a ruler, and, by its aid, draw three pencil lines between these two, exactly parallel to them, taking care to preserve an equal distance between the lines. Now you have five parallel lines across your sheet, these lines enclosing four equal spaces. Being as you have made them yourself, you will probably remember when I tell you that such

a collection of lines and spaces is called, in music, a staff; and that the lines and spaces of which it is composed are called, collectively, degrees. Now, suppose by way of practice, you mark off the next two blue lines of your paper in the same way, and make a second staff, immediately beneath the first. Connect the two by a brace on the left.

Now go back to the first staff, and draw across its extreme left end a large figure resembling the character &. This figure is called the treble clef, and it shows that any music written upon this staff must be sung by the female voice, or played upon the right-hand side of the piano, which really corresponds to the female voice. Next, draw across the extreme left end of the second staff a character resembling an enlarged letter C, but inverted thus, . This figure is called the base clef, and it shows that any music written upon this staff must be sung by the male voice, or played upon the left-hand side of the piano, which really corresponds to the male voice. Suppose you have done all this—have you found

it difficult? Not at all, you say—but do you know that you now have the foundation of all written music?

Put the point of your pencil upon the lower staff which you have made, near its extreme left, quite close to the base clef. Perhaps it has happened to hit the second space from the bottom of this staff—all lines and spaces of any staff are numbered from the bottom to the top. But if the pencil has not hit the requisite space, it is sufficiently near to enable you to find the desired spot quite readily. Then, in the second space of the base staff, quite near the clef, draw an open oval figure resembling the small letter o turned upon its side. From this point rule a diagonal line, running not only across the upper portion of the base staff, but also across the upper or treble staff, and across the wide space separating the two. This diagonal line must run from left to right, and terminate somewhere near the extreme right-hand end of the treble staff. But, remember, although you have ruled this line, and see it plainly, you must regard it as a purely

imaginary one. It is never seen in written music.

Go back to the second space of the base staff, and from this point move your pencil cautiously along the ruled diagonal line until it meets the third line of the staff. Then upon this third line draw another oval figure, precisely like the one drawn in the second space. Again, move your pencil along the ruled diagonal line until it meets the third space of the staff, and draw another oval figure, this time in the space, just as the first one was drawn in the second space. So continue drawing an oval figure in every space and upon every line of the base staff, following the diagonal ruled line until the last line, or top of the base staff is reached. Then, still following the diagonal line, draw the next oval figure just outside of the staff; then across the diagonal line draw a very short parallel line, upon which draw an oval figure, and then draw still another oval figure immediately under the treble staff. Having thus bridged over the wide space between the two staffs, continue to follow

the diagonal line, drawing an oval figure upon every line and in every space of the treble staff precisely as you did with the base staff, until you reach the third space of the treble staff, where, for the present, the series of oval figures running along a diagonal line may terminate.

How easy all this appears when you have finished it. Now, can you not remember that every oval figure is a whole note? That you have written two octaves of the natural, or C scale? You already know how to play this, which represents one octave in the treble and one in the base, one running gradually into the other. Put your finger upon the middle C of the key-board—you have struck the note drawn upon the small parallel line of the “bridge” between the two staffs. Do I need, then, to tell you that the third space of the treble staff and the second space of the base staff are named C, also? Or, can you have any difficulty in naming any note that you have written? Take up your pencil again, write C under the middle note—C under the lowest and C under the highest note—then

write under each note its name, which you already know. For fear, however, that you may make a mistake, I will tell you that when you have finished you will have written the following order of letters; C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.

You may be somewhat puzzled about the middle letters, B and D. They name the spaces between the two staffs, upon each side of the middle letter C, which is written upon a short line, called an added, or ledger line.

If you feel disposed to extend your series of notes, so that it will embrace the highest lines on the treble staff, and the lowest lines of the base staff, with the spaces between, continue your diagonal line at each end, and draw more oval figures, or whole notes, writing under them their proper names. Thus, above the highest C you may write D, E and F; and below the lowest C you may write B, A and G, the last three running downwards. If I tell you that the lines and spaces of both staffs are named from the natural scale written upon them, you now know that

you have the names of all the degrees. These two staffs represent the middle portion of the key-board, and upon them is written the greater part of vocal and instrumental music. But, you say, the piano contains several octaves more, both above and below; how is music for the higher and lower octaves written? I will answer, that, as a general thing, when music runs above the treble or below the base staff, the compass of the treble staff is extended by ledger lines above, and of the base staff, by ledger lines below. These, with the resulting spaces are named regularly, by the same letters as other corresponding lines and spaces. To fasten this fact firmly in your mind, while the written staff is before you, and while you have your pencil in hand, suppose you extend your diagonal line still further, and, above the treble staff draw and write the following: A note immediately above the staff, marked G. A note upon a ledger line, marked A. A note immediately above a ledger line, marked B. A note upon a second ledger line, marked C. And, below the base staff draw

and write the following: A note immediately below the staff, marked F. A note upon a ledger line, marked E. A note immediately below this ledger line, marked D. A note upon a second ledger line, marked C. You see that you have thus extended your written scale two octaves more.

In my last I said that it was very important to be able to read keys readily. It is no less important to read notes well—in fact, the two go together; to read notes being really to translate a sound from a written note to a key. So, keep your sheet of foolscap, and every day hereafter, for a month at least, place it upon the piano, and read from it while practicing your natural scale. You will thus become just as familiar with the notes upon the staff as with the keys upon the key-board. It would not be amiss if you were to stop right here, and spend an hour in working out what I have just told you, taking up the remainder of this book another time.

CHAPTER IV.

MAKE YOUR OWN INSTRUCTION BOOK.

HE last statement, however, requires some little qualification, as you shall see presently. To return to the notes themselves. You have studied simple fractions at school, so of course you know there are two halves in a whole, or four-quarters, or eight-eights, or sixteen sixteenths, or thirty-two thirty-seconds. Can you not, then, easily determine the relative value of notes? Two half notes equal one whole note, four quarter notes also equal one whole note, or two half notes, eight eighth notes equal one whole note, or four quarter notes, and so forth. Do a little example in reduction of fractions upon your sheet of foolscap, and you will understand this so well that you can never forget it.

You already play all the major scales—why should you not write them, just as you do the natural or C scale? If you will exercise your
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ingenuity there is no reason why you should not. Still use the faithful foolscap, and make more staffs. Write the G scale, very much as you did the C scale, only write the first note in the base upon G instead of C. But, do you remember where you struck a black key instead of a white one? At every F, was it not? Then, before every F in the written scale, write a character called a sharp, to mark the place. This is a little double cross, very much like the big one used in the old-fashioned slate game, "tit-tat-toe." All the sharp scales are to be written in the same way, beginning of course with the proper key-note, and marking every black key with a sharp. F is the first flat scale. Begin on F, and mark the black key B, by a character called a flat, which resembles a small letter b. Write all the flat keys similarly, marking all the black keys with flats.

You may find some difficulty at this stage—but no more than you probably would under the most favorable circumstances. But you will conquer in the end—and both your mind and your sheet of foolscap will be the richer in consequence.

By this time the little qualification mentioned above will be removed—you will know how to name notes affected by sharps or flats as well as those named simply from the natural scale. It is no harder to say C sharp, or D flat, than to say C.

But, you may say here, these written scales only run through two octaves, and may be played with one hand—another chapter told us how to play the scales through two octaves, with both hands. The difficulty, such as it is, will disappear, when I tell you that the scale may begin upon any note of its name, higher or lower, the base being generally one octave lower than the treble. So for every written scale you may imagine a corresponding one for the base, an octave below. Scale practice may be carried on to advantage throughout the whole extent of the key-board, higher or lower, the base running into the treble, and *vice versa*. The base is sometimes written two octaves below the treble, but this is a mere matter of taste.

Are you tired? Well, you have become so in a good cause. Now, perhaps you will ask, do I

recommend any book? Not yet—you have yourself, with your pencil and sheet of foolscap, made just as valuable a book as you require at present. But if you have a piano instructor in the house, perhaps it might be well to refer to it, and see what you have learned. If I mistake not, you will discover that you have gained in a few hours an amount of knowledge which, acquired in the ordinary way, would have consumed days, perhaps weeks in its pursuit. It might be a good plan if you copied the matter upon your foolscap very neatly into a blank book, first, of course, assuring yourself of its absolute correctness.

Continue your scale practice as before, and also the five-finger exercise, as given in the first letter. If you desire to play from written music, now would be as good a time as any to purchase "Scales and Cadences," a set of scale exercises which comes in sheet music form, and which may be ordered through any music dealer. Its price is 35 cents, sheet music generally costing about 10 cents a page or a little less. This set of exercises you must keep by you, as long as you

live—the best musicians in the land consider it their chief ally.

If you already have it, open it for a few minutes and follow my explanations. You see that it includes both major and minor keys—but, for the present, skip all the minors. The major keys are what you have already studied—but, having them in this systematized form, you will grow more familiar with them. Your exercises with pencil and paper have prepared you to read the notes—the fingering is the same already given you, but here it is properly marked according to the American system, the cross standing for the thumb, the figures 1, 2, 3, 4 referring to the first, second, third and fourth fingers. The small letter c at the beginning of each staff need not be regarded just now; the groups of notes at the end of each staff may also be ignored for the present. On the last page, the “Chromatic scale” may remain for a time unnoticed. Give your chief attention to the constant practice of these printed scales for fully one month to come.

You notice upright lines crossing the staffs.

These are called bars, whose use you will learn later. The double bar at the end of two staffs marks the conclusion of that exercise. The notes with which the scales are written are quarter, eighth and whole, those connected by a horizontal bar being eighth notes. But, as you glance through the pages, you may wonder why sharps and flats are written at the beginning of scales. This is simply to save space. Instead of writing a sharp or a flat before every note sounded upon a black key, it is much more convenient to write one or more sharps or flats at the beginning of an exercise, one sharp or one flat thus answering for every note throughout the composition, which occurs upon the line or space upon which that sharp or flat is placed. Thus, the scale of G has one letter, F, sharped throughout—the sharp is placed upon F at the beginning; the scale of D flat has five letters (F, C, G, D, A) flattened throughout—the flats are placed upon these letters at the beginning. You have practiced all these scales, and will long continue to do so—you will soon know, just as well as you do your alphabet, where

all the black keys come. But, observe, a sharped or flatted letter is not always a black key. When there is no black key sharped or flatted, take the next white key always. Thus, C flat is the same as B natural, or B sharp is the same as C natural; and F flat is the same as E natural, and E sharp is the same as F natural. And now I think you need have no difficulty whatever in practicing these printed scales. And do not forget that these scales make capital vocal exercises.

But you may meet with other difficulties. Some of your so-called friends may make very unkind, discouraging remarks—hint that you are wasting time by this kind of practice, ask you trifling questions which you cannot answer, and wonder if you are ever going to have a piece to play. I will meet the last objection first, by remarking that playing pieces is not the great desideratum of musical culture, although this may come in time. Don't attempt to answer any questions—keep on in your own way. Scale practice and finger exercises are not wasteful—it

is because the ordinary amateur does not get enough of these, and is pushed on to "pieces" before he is ready for them, that he—or, more particularly she—so often becomes discouraged and gives up music altogether. If you spend three months upon what I have given you, in three chapters, you will feel the benefit of it in the remainder of the year.

So far, what I have said of outside discouragement refers principally to those who are not musical. But even those who consider themselves accomplished musicians may "pick at" you just as much—perhaps even more so, for the element of professional jealousy is added. Pay just as little attention to them as to anybody—there is more cant or quackery in music than in anything else, except religion. Those who make the loudest professions are not always the best of models. Prove your own sincerity by your own hard work.

But those who can't play, and those who can, will tell you that you will never make a musician —this is to be expected. But if you understand

this at the outset, and shake off every feeling of paralyzing fear, it will be both years and strength gained. Somebody, either in your house or out of it, will be sure to object to your scale practice, and will make you feel yourself a miserable nuisance. But, remember, you have just as good a right to live and to work out your life's development as anybody else—and that, while you may show a reasonable regard for the comfort of others, it is still possible to practice your scales, and at the same time preserve your self-respect.

I repeat, practice scales daily for another month.

Take up this chapter again, with your pencil and sheet of foolscap in hand. If you like, you may now add to the right-hand side of each of your oval figures an upright bar, thus converting each, by a stroke, from a whole note to a half note. But, if I were you, I would first make two new staves, and then write upon them two octaves of the natural scale in half notes, thus keeping my first exercises for future reference, besides gaining more practice in writing music. Then I

would take the next two groups of blue lines and make two more staffs. Upon these, instead of half notes, I would write a series of notes with solid black heads, or quarter notes. Next I would make two more staffs, and write another scale, also in quarter notes—but I would change the quarter notes to eighth notes, by adding a little line or hook to the top of each upright bar. Again, I would make two staffs, and write another scale, changing my quarter notes to sixteenth notes, by adding two diagonal lines to the upright bar, instead of one. Perhaps, also, I should make two more staffs, and write still another scale, but change my quarter notes to thirty-second notes, by adding three diagonal lines to the upright bar. Now, if you have written all these characters upon your sheet of foolscap, it has become a piece of valuable property—besides which, you need never hereafter hesitate as to how to make a staff, a treble or base clef, a ledger line, a whole, a half, a quarter, an eighth, a sixteenth, or a thirty-second note, or how to write a natural scale, or to name a line

or space of the base or treble staff, or refer any note, from its position upon, above or below either staff, to its appropriate key of the keyboard.

CHAPTER V.

TONES, SEMITONES AND MAJOR SCALES.

O not imagine that the piano was first invented, and then that all species of vocal and instrumental music were made to conform to it. Quite the contrary. The human voice is the standard of all music, and every instrument, however simple, however complicated, is but an imitator of the human "voice divine." Many young folks seem to think, "it's nice to have a piano and play, but *anybody* can sing;" unconsciously exalting the idea of spending money for musical culture, while despising their own natural gifts, among the best bestowed upon them. So, whether you have or have not a fine musical instrument of man's invention, you have a far better one, of God's free bounty—that is, unless you are the victim of disease or malformation. Any one who can speak can learn to sing. You are right in saying "*anybody*;" but wrong in saying it contemptuously.

I repeat, the piano is an imitator of the human voice. Look at the key-board and I shall endeavor to show you that it is. From antiquity it has been known that the human voice is capable of uttering seven distinct sounds—that the effort to produce an eighth results in the repetition of the first of these sounds, but an octave higher. These seven (or eight) sounds constitute what you already know as the natural scale. You have it in the middle of the piano, from middle C to the treble C above. Now, do you not see how the piano is an imitator of the human voice? The natural scale is the scale naturally produced by the human voice—all the other scales that you have studied are artificial imitations of this, produced by the use of sharps and flats, and which the human voice, in its turn, can imitate, by departing, more or less, from its own nature. The black keys upon the piano give opportunity for these artificial imitations. But, to return to the natural scale played upon the middle seven (or eight) white keys of the piano. You know that all the white keys above are but

repetitions, as these sounds might be uttered by a high female voice, or by birds; and that all the white keys below are also repetitions, as these same sounds might be uttered by a deep male voice, or by grand forces in nature, such as storms or cataracts. It is all very simple, is it not? Not one note in the piano is inserted arbitrarily—it is only copied from one of the seven primary sounds of your own voice.

Observe, however, that while the fact that the human voice can utter seven distinct sounds has been known since the dawn of history, the first musical instruments were very simple, giving forth only one part, that which is still popularly called "the air." Savage nations still enjoy music, but it is only melody, or one note sounding at a time. The idea of harmony, or several notes sounding together, is a comparatively modern one. But harmony is just as natural as melody—it is founded upon the thought of four voices, two female and two male, singing at once. You have it exemplified in your church choirs, who, whether they sing ill or well, do not sing

altogether for fun, as perhaps you thought they did. Far from it—they sing, or at least try to sing, in obedience to well-defined principles, founded upon nature. The flute, an ancient instrument, illustrates melody, or the simple human voice; the piano, a modern instrument, illustrates harmony, or the simple human voice with its imitation and re-duplication. The organ, younger than the flute, older than the piano, may remotely illustrate the development from the one to the other.

It was discovered in past ages that the human voice could utter seven distinct sounds. It was also discovered that, in passing from one of these sounds to the next, that the voice made a perceptible leap, either upward or downward. (Test this upon the piano—the succession of upward leaps gives you the scale ascending, the succession of downward leaps, the scale descending.) But it was noticed that some of these leaps were longer and some shorter than others, just as you, in leaping over a wide ditch, would make a longer jump than you would in leaping over a

narrow one. (Put your right thumb upon middle C, and prepare yourself for what follows:) From the first to the second of these sounds there was a comparatively long leap. (Pass from C to D.) From the second to third there was a leap of the same length. (Pass from D to E, and continue the natural scale after every statement.) But from the third to the fourth there was a short leap, only about half the length of those preceding. From the fourth to the fifth, however, there was another long leap; also from the fifth to the sixth, and from the sixth to the seventh; but from the seventh to the eighth, or octave, there was another short or half leap. Accordingly, what do you find upon the piano? Between the third and fourth, and between the seventh and eighth keys of every octave (or between E and F, and between B and C), there is no black key, indicating the places for a short leap; while between all the other white keys are black keys, indicating that here the leaps are so long that they may be divided in half by these black keys. (But never mind the black keys just

now.) The natural scale, then, in musical language, has whole tones between all of its degrees, except the third and fourth and the seventh and eighth, between which are half tones. Sing the scale, and you will find that this is true—play it observingly, and you will never forget the proper position of the half tones. Did you suppose the black keys were omitted between E and F, and B and C, simply because the piano maker didn't want to put any there? Not at all—but because, for reasons which man has never yet discovered, when God made your voice He ordained that at certain points in the series of sounds which it might utter it should be incapable of taking long leaps.

The voice is capable of taking long leaps at all other points, you are aware—it is also capable of dividing these long leaps, and taking, for every one, two short ones instead. Or, in musical language, a whole tone may be divided into two half tones. Thus, after singing the first sound, instead of passing directly to the second, a distance of a whole tone, you may take the inter-

mediate, or modified sound, only half a tone above—or, first sing C, and then, instead of passing to D, sing C sharp, or the sound given by the next black key above. Now, do you not see that where black keys occur they give the intermediate sound between those of any two white keys—or, they divide every long leap or whole tone into two short leaps, or two half tones? Accordingly, every black key gives out a sound one half tone higher than the white key immediately below it; and the same black key gives out a sound (of course, the same sound) one half tone lower than the white key immediately above it. You already know that the sign, a sharp, is used to indicate when any sound is to be raised (raised one half tone, observe); and that the sign, a flat, is used to indicate when any sound is to be lowered (one half tone). This half tone above or below leads to the intermediate sound generally given out by a black key; but as you will now understand, by a white key at the points where there is no black key, that is, where the half tones (short leaps) naturally occur. And all this I hope does not

confuse you ; it only serves to prove to you how wonderfully the piano (or organ) imitates the human voice.

This natural scale is also called the major scale, distinguished by having, as you have already learned, its half tones between its third and fourth, and seventh and eighth degrees. But we have practiced other major scales, you say. Very true—but these are all artificial imitations of this major scale, I repeat. They are all written with sharps or flats, and are played partly upon the black keys. Why, do you suppose?—merely to give you practice in reading sharps and flats, or in fingering black key passages? By no means—the sharps or flats are used, as few or as many as may be necessary, simply to bring the half tones to the proper places—between the third and fourth, and seventh and eighth degrees. You already know these artificial major scales—you have been practicing them daily for months, I hope. Try them upon the key-board now, and see for yourself where the half tones occur. They sound like the natural scale, because the form of

that scale is preserved, the whole and half tones being in the same places. Yet, if you have an ear for fine, scarce-determinate sounds, you say that no two of these scales are precisely alike, after all. Why is this?—to give composers opportunity to invent difficult pieces to puzzle the brains and fingers of would-be amateurs? Not at all; but to provide, remotely, it is true, but still provide, for the infinite variations in human voices, no two of which are alike anywhere in the world, though every one capable of uttering seven distinct, recognizable sounds. Did you ever hear any one say that he could not sing in such or such a key, but that he could in another? Every singer may find a range suited to himself. So you see that the piano, in spite of its seeming complications, is still but the modified, imitated human voice.

CHAPTER VI.

MINOR SCALES. TIME.

GHE natural major scale, the standard of all music, is that sung by the human voice, as we may say, naturally, under ordinary circumstances. It has a bright, cheerful expression, and a primitive people, while indulging in a feast, the dance, or rejoicing over victory in battle, might readily be imagined as giving utterance to their feelings of pleasure in simple airs derived from this scale. But human beings are not always joyful—their voices express the condition of their minds, not only when they are happy and prosperous, but also when they are moved by sorrow or sentiments of deep awe. Accordingly, musical investigators have discovered, that while the seven sounds known to us as the natural major scale have been uttered by the natural, unperverted human voice from early antiquity—under certain conditions, these seven sounds

would, just as naturally, be re-arranged, but in a manner producing a solemn, mournful expression, an expression sometimes rising to the heights of grandeur. Investigation has also disclosed the fact that this difference in expression between the natural major scale and its modification (and, of course, airs founded upon them) was mainly due to the difference in position of the long and short leaps of the voice (whole and half tones)—but why this is so has never been explained. You will find, all the way along, that music, although founded upon the simplest of principles, is continually trenching upon the domain of the mysterious, the spiritual, the celestial.

Major, you know, means greater. If we have a natural major, or greater scale, we also have a natural lesser or inferior one, called a minor scale. It consists of the same seven sounds as the major scale, but in a slightly different order. The key-note is A, three degrees (called an interval of a third) below C, the key-note of the natural major scale. Play this scale from A to A

above. Are you not astonished at the difference in expression between this and that of C?—do you not remember some very old airs, perhaps Irish or Scotch songs, or ancient church tunes, in which you have observed the same effect? Certainly you do—and we are convinced instinctively that the minor scale is as natural as the major, one expressing man's grave moods, one his gayer. Henceforth you will believe when people tell you that the piano has a soul—it has, or seeks to have, just as much as can be expressed by the human voice. Never forget—always, the human voice. But, perhaps you say, the piano, after all, has more capacity than the human voice. A mechanical capacity, yes—so has a sewing machine, than human fingers—but, not a soulful capacity. The piano seeks to imitate the soul in expression—makes a very fair imitation—but here, as everywhere, the human soul is still superior—superior here, through the ever-regnant human voice.

You do not know why the expression of the natural minor scale is so very different from that

of the natural major scale, especially when there is so little difference in the arrangement of the seven (or eight) sounds. But you see that, in the natural minor scale, the short leaps (half tones) occur between the second and third and fifth and sixth degrees of the scale, and not between the third and fourth and seventh and eighth. Observe, just here, that the natural major scale is that of C—the natural minor scale is called the relative of C, because it is also natural, and its key-note A is three degrees, or an interval of one-third lower than C.

Perhaps you will think that if the natural scale of C has been imitated artificially, by means of sharps and flats, the natural scale of A has also been imitated. Every major scale has a relative minor scale, whose key-note is written just three degrees lower than the major key-note. Thus, the relative minor scale of G major is E minor; the relative minor scale of D flat major is B flat minor. These scales are related, major and minor, because in each it takes the same number of sharps or flats to bring the half tones to their

proper places. So, now you see that by artificially imitating the natural minor scale, we increase the piano's power to imitate all varieties of expression in all human voices.

Take your foolscap and write out all these relative minor scales, just as you did their major ones. Then copy them into your blank book. With sheets of paper to note down anything of interest relating to music, and with a blank book into which to copy these notes, you may in time make for yourself a volume of musical instruction more valuable than any you could purchase. But, if you have a manual in the house, again I recommend you to refer to it as to a dictionary. The piece of sheet music containing the Scales and Cadences is, however, one thing which you cannot do without.

Open it now at the first page. You will observe that under every major scale is written its relative minor, in two octaves, fingered properly for practice, beginning with the natural minor scale A, under the natural major scale C. But, in studying A minor, you notice two sharps for

which you cannot account, one upon F, one upon G, these sharps repeated in every octave ascending. Play the black keys indicated for practice—but, remember, these form no part of the natural minor scale, they mark an artificial arrangement, with which at present you have nothing to do. In the descending scale, you see that instead of sharps are characters called naturals, written in the same places, showing that the sharps are annulled, and the scale descends in its natural form. In every subsequent minor scale you will find an arrangement of the same kind, every scale descending as it should properly be written. Characters, as sharps, flats or naturals, when scattered throughout a composition, are called accidentals—but when placed at the beginning, to indicate in what key the music is written, the character or group of characters is called the signature. Accordingly every minor scale has the same signature as its relative major scale. C major and A minor being natural, the standards for all the other scales, it is unnecessary to write for them any signature, although naturals, the

characters, might be used for this purpose. An accidental affects only the note or notes before which it is placed, but a signature every note or all notes, of the same name or names throughout the composition.

In the last chapter I remarked that there was a small letter c at the beginning of each staff, which need not then be regarded. But now I will say that this is the initial of the word "common," meaning common time. (Take paper and pencil, note down part or all of the following): Common-time is four-four time, written something like the fraction four-fourths. (Now I see you making a grimace, for time is a subject made needlessly difficult to beginners.) But time, like the whole subject of music, is founded upon nature. It has been observed from antiquity that man not only uttered seven distinct sounds with his voice, but that he also regulated the duration of each of these sounds by corresponding motions of his hands, feet or body, these motions, themselves, being regulated largely by instinct. Even savages had some idea of prayer, and this

they expressed by uttering their religious hymns, accompanied by a slow swaying backward and forward—this we may see to-day in some of the devotional exercises of our colored brethren. How easily this might give rise to sounds corresponding in length to our modern half note, each note marked by one movement of the body, either backward or forward. From this we deduce two-two time, written like the fraction two-halves, showing that two half notes fill a measure (or primary division of a musical composition), and that one beat or count is of the value or duration of one half note. From its presumed origin we are prepared to find that a half note is often found in solemn, religious music. The longer and more dignified whole note may express a deep monotone, unbroken by any motion, or preserved by continuous motion.

How different the impression received when we come to the quarter note, representing the average length of sound, in all varieties of vocal expression—the cosmopolitan note, so to speak, answering equally well for prayer or dance,

wedding-choral or battle-song ! It is *the* note, perhaps because it is of the average duration of a syllable, a pulse, a breath, the note of nature, pre-eminently. The savage indicated his joy by clapping with his hands and stamping with his feet—thus, untaught save by instinct, anticipated our modern four-four time, or common time, showing that four quarter notes fill a measure, and that one beat is of the value of one quarter note. But the victorious soldier returning home, crowned with garlands—or the mourning soldier, following his dead comrade to the grave—stepped with a proud, measured tread—this was also four-four time, marked by the regular rise and fall of the foot. And in ancient choruses—have you read how the male and female singers questioned and answered each other in rhythmic rise and fall of melodic tones ? (not harmonic, observe—male and female singers sang the same part, as do the Shakers, and very often the untrained negroes to-day). Would not these rhythmic pulsations of the voice be regulated by the beating of their own hearts, to a greater or less degree ?

I mean, in a strictly natural sense, not a sentimental one, for the human heart does beat something very close to the conventionally received idea of common time, as you will find if you make the test.

All the other kinds of time are mere modifications. Quicken the movement of common time, or make the beats shorter, thus dividing the duration of each note, and you have two-four, or four-eight time. You may lengthen two-four, or shorten four-four in the same degree, and have three-four—two-four and three-four being the usual dance measure. Or, shorten four-eight time, and thus have three-eight, or lengthen it and have six-eight or twelve-eight. The figures denoting time are written like fractions, the upper figure showing the number of notes, the lower, the kind of notes. Measures longer or slower than four-four time, or common time, are often found in descriptive compositions or musical poems.

This is all the mystery that there is about time. Not a very deep one, you see. A note shorter

than another or of half or of quarter the value of another, means only that that particular note is sung or played a little quicker than the other. The note smallest in value, or played the quickest, is the sixty-fourth note, seldom played at all, while the next quickest is the thirty-second, played much oftener upon the violin than the piano. A note is sometimes lengthened to half its value by a dot placed after it. Every note has a corresponding rest, which you will easily learn to recognize when you see it—and this is so, simply because, at certain times and places, it is perfectly natural to pause and take breath.

CHAPTER VII.

COUNTING TIME. CHORDS.

BEFORE I go further, let me tell you that time will present you with just about as much difficulty as anything else in the whole subject of music. Not that it is not in itself very simple, but it is very hard to compel the fingers to follow the mind. Although it is natural to sing and to make certain rhythmic motions with the body, playing the piano is quite artificial; and to make art imitate nature is the very perfection of art. If you are compelled to practice upon the organ, your difficulties will be increased, for the touch is so much easier than that of the piano that you will be deceived by it. The sounds will run together so that you will find it almost impossible to decide when one note or measure ended and another began. There is but one remedy—practice. Still, with all these difficulties, the probabilities are that you would

soon learn to keep time instinctively, if you could be let alone. But, I warn you beforehand, you won't unless your case is something exceptional.

To begin with, somebody will tell you, or has told you, that time is necessarily a very difficult subject. Consequently, when you begin to study time you grow nervous over it, and think there must be something wrong with yourself, or you must be exceedingly presumptuous if you find easy of comprehension what everybody before you has found hard. Your nervous dread of criticism soon shows itself in your practice—Job's comforter triumphantly exclaims, "I told you that you had no musical talent—you can't keep time!" Of course, you, unless you are a hero or heroine, feel like giving up the ship. But don't do it—ask Job's comforter to keep time better.

Perhaps you think that after you have learned to keep time your troubles will cease. Not a bit of it, unless your friends are gifted with exceedingly great musical knowledge, or exceedingly kind hearts and wise tongues. "Poor time" is

one of the current phrases which every would-be critic feels bound to utter—just as every pretender to artistic knowledge feels obliged to say of a picture, “the drawing is bad.” “Learn for the sake of your soul’s repose” that time is not the cast-iron something that the ignorant populace imagines. The signs c, or 2-4, or 4-8, as the case may be, only indicate approximations to the real rhythm. Every composer finds it necessary to add to the beginning of his work a sign referring to an instrument called the metronome, which ticks like a clock, every beat indicating a note—although the metronome is seldom used, most pianists consulting their individual taste, for it is to individual taste that the matter must finally be left. Further, certain foreign words, meaning “fast,” “slow,” “lively,” and the like, are also written either at the beginning or throughout parts, or the whole of a musical composition, to show how far the strict time may be adhered to or varied. But the populace has that proverbial “little knowledge” which is “a dangerous thing.” If you vary from the time

with which you began to play, somebody will tell you that your time is "not even." In fact, "the people" do not recognize time at all, unless it is very fast. If you play slowly it is because you can't play fast. But, in truth, it is just as great an error to play too fast as to drag. Of two evils, choose the least, which, contrary to the popular idea is, play slowly. The only rule for true time is, play naturally—imitate a movement suggested by the sentiment expressed by the music. When you grew nervous over keeping time, and Job's comforter gleefully said that you couldn't, the probabilities are that you were keeping correct, if not pleasing time; your time literally expressed your natural feelings under those circumstances. But, my dear, fear nothing—your time will soon naturally show it.

If the people followed their own unperverted instincts they would appreciate time as the primitive nations did. But even musical pretenders are sometimes very far from their first estate. To illustrate. A musical gentleman—that is, a mechanical player—asked a young lady to sing,

he offering to perform the accompaniment. She had not proceeded far before he rudely stopped her, exclaiming, "It's no use—you can't keep my time!" Now, any one with the least musical knowledge ought to have been aware that the voice—still that kingly human voice—makes its own time, always—the piano follows, a mere attendant. That girl was then a musical beginner, but she had both a good voice and a good ear. She felt that she had received a slight which she did not deserve; but she dared not cherish such a thought, both comfortable and true as it was, for she was overawed by the supposed superior acquirements of her assistant, who really had nothing but facility with his fingers and a mountain of conceit. Facility with the fingers—this is a very good thing to have—but it is not enough to be a mere piano acrobat—Blind Tom is that. So, I repeat, be prepared both for foes within and foes without the domain of musical culture.

Look at C major again in the Scales and Cadences, while I try and show you how to count

common time. Observe that the first C, both in treble and base, is a quarter-note, while all the other letters are eighth notes, D and E forming a group of two, F G A B, a group of four. This forms the first measure, divided from the next by an upright bar. There are seven notes in the measure, but the value of these is equal to four quarter notes, thus: one quarter, two eighths and four eighths. As you strike the two C's count aloud 1, and keep the two held as long as the sound of 1 endures; then quickly pass to the next note, on which count 2; but as this note is an eighth note it should endure only half as long as C, so pass immediately to the next, strike E, at the same time saying aloud *and*, thus dividing the count 2 into two equal parts, the 2 and the *and* together sounding just as long as the 1 on C. In the same way, count aloud 3 *and*, for F and G; and 4 *and*, for A and B. In the next measure we have eight eighth notes, which are of the same value as four quarters; these must be played in four counts. On C and D count aloud 1 *and*; on E and F, 2 *and*; on G and A, 3 *and*; on B and

C, 4 *and.* In the next measure, C is a quarter note, so the count is 1, unbroken. The *and* is used whenever the count must be divided by a note of smaller value than the one taken as the standard, here a quarter note. Of course, in descending the scale, count the first measure (third from the beginning) like the first in the scale, and the last like the second. The time of all the scales is given in the same way. Still practice the scales, without time, for exercise, but practice them also, in strict time, for exercise of another kind.

In the last chapter I spoke of groups of notes at the end of these scales, which you were not to regard. These form the cadences, and consist of chords. A chord is several notes sounded together, and is founded upon the natural idea of harmony, already spoken of, or two female and two male voices singing together. In the treble of the scale of C major we have, grouped upon one stem, three notes, E, G and C; then three more notes, F, A and C; then three more, again E, G and C; and then four, D, F, G and B.

These groups or chords must be struck with three, and then four, fingers of the right hand at the same time, so that all the notes of the chord must be heard at once. Now, you see, the piano imitates the human voice in its richness of harmony. In the next measure there is one chord like the first, E, G and C. For each chord there is one note in the base. The first four chords, with their corresponding base notes, are written in quarter notes—so this measure is counted simply 1, 2, 3, 4, with one group of notes to each count. But the last chord, with its corresponding base note, is written in whole notes, therefore hold all of these notes while counting 1, 2, 3, 4.

If you have not the fingering for the chords marked upon the page before you, take the following: Thumb upon E, first finger upon G, fourth upon C, with third upon C in the base. Next; thumb upon F, second finger upon A, fourth upon C, with first upon F in the base. Next; treble like first chord, with thumb upon G in the base. Next; thumb upon B, first finger

upon F, second upon G, fourth upon upper B, with fourth upon lower G in the base. Last, like first. The cadences at the end of all the other scales may be fingered in the same way. If played in strict time they may also be counted like these. In the minor cadences observe that in every fourth chord is an accidental—this is only a repetition of the artificial arrangement of which I spoke in explaining the minor scale. In one case the accidental is a double sharp, like a St. Andrew's cross—this raises the note a whole tone instead of a half tone.

CHAPTER VIII.

CADENCES. GRAND PRACTICE OF THE SCALES.

T the end of the major and minor scales you find another called the chromatic scale. This is only the natural scale, with all the intermediate sounds between its degrees expressed; thus, after playing C, play C sharp before passing to D, etc. The fingering, which is given, is quite easy, and it may be continued from one end of the key-board to the other, if you like. The name chromatic ought to help you. It means, literally, colored. The chromatic scale is founded upon nature, just as the others are; it shows the half tones, or colors, of which music is composed. Strange that all sound should consist of seven different colors! And still more wonderful it is that there are just as many shades in sound as in color!

Thus, from the printed Scales and Cadences, you may gain your first ideas of time, of har-

mony, of expression and many other incidental items of information. Practice these scales and cadences faithfully for a month to come. For practice, write out upon your foolscap, then copy into your blank-book, examples of the same major and minor scales, but in two-four time, in four-eight, and in other styles, thus practically teaching yourself the differences between the various kinds of time. And don't forget the hammer idea—practice your finger exercises and the scales as rapidly as possible, merely for finger development. Practice the cadences for time, in two-two, four-eight, etc., as well as in four-four.

The cadences form capital singing exercises. Sing these for twenty minutes at a time each day, and you will feel the benefit, not only in your voice, but also in your ear. The latter will soon begin to appreciate the nice distinctions between sounds. In singing these cadences as exercises, first take the highest note of each chord, forming a continuous row of five notes; then the middle notes of the same chords, with

the upper of the two in the fourth; then the middle notes, with the lower of the two in the fourth; and then the lowest notes in all the chords. The syllables used for the first row are do, do, do, si, do; the second, sol, la, sol, sol, sol; the next, sol, la, sol, mi, sol; the last, mi, fa, mi, re, mi. The same syllables are used for the cadences of all the scales, major and minor. One caution—don't scream. Never force your voice to take the highest notes if it will not do so readily. Practice upon the lower notes until the voice gains strength to mount naturally. Train your ear to listen, so that it will hear all the sounds of the chords at once, and be able to separate them—the note sung, and the treble and base notes struck, at the same time. Many beginners find that the base, or one or more of the instrumental notes will drown the sound of their own voices; but it cannot be too often repeated, the human voice leads, and if any part must be subordinate, it is the instrumental. To the uneducated ear harmony sounds like a confused jumble of noises—or the base only sounds

plainly, overwhelming all the finer tones. But you must perceive every strain, like a strand in a many-colored skein of silk, all the strands braided together to form one whole.

If several brothers and sisters are studying together, let them help each other, and at the same time, themselves, by singing these chords in chorus, the brothers taking the lower notes, the sisters the higher. In this case sing to every note the syllable *la*. By way of variety the same syllable may be used in singing the scales. Singing the chromatic scale will be found excellent practice, care being taken to give to each note its exact sound; by this means both the voice and the ear will be trained to the fine differences between notes. In ascending the chromatic scale, use the following syllables: *do, dee, re, ree, mi, fa, fee, sol, see, la, lee, si, do*. In descending, the following; *do, si, say, la, lay, sol, say, fa, mi, may, re, ray, do*. You know why no odd syllables for black keys are given between *mi* and *fa*, and *do* and *si*—simply because here occur the half tones, so at these points there

are no black keys in the key-board of the piano or organ.

At the risk of making myself tedious by repetition, I insist upon the necessity of constant scale-practice. Now, your critic, who is always on hand, whatever you may try to do, speaks up again, somewhat in this wise: "Why don't your teacher give you something besides exercises? You have been studying music for six months, and can't play a piece yet." You can, if you like, repeat what I have told you, that playing pieces is not the chief object of musical culture; but you can also say that any one who can play all the scales perfectly can generally teach himself a piece when required, precisely as any one who can spell and pronounce can read any literary composition. Most music teachers attempt to instruct their pupils very much as a teacher of elocution would, if he or she tried to force students to interpret Milton or Shakespeare before they had mastered the contents of a primary school reader. No wonder so many amateurs give up their musical studies in despair.

You may grow tired of so much scale-practice. You, however, would grow far less tired, did not somebody take every possible occasion to say to you, "You must be very dumb if you cannot get any further than scales." But, for your encouragement, let me tell you that the great pianists, as Gottschalk and Thalberg, were "dumb" all their lives—that is, they practiced scales. Thalberg was accustomed to say, "If I neglect scale-practice one day, I feel the difference; two days, my friends feel the difference; but three days and the public feel the difference." Weber practiced scales, but found them extremely monotonous. That his mind might be free while practicing, he formed the habit of propping a volume of poems upon the piano rack and read, keeping his fingers moving all the time. His scale-practice was thus purely mechanical; but the great point is, he practiced scales several hours a day. Your scale-practice will not become purely mechanical for a long while, perhaps for years; but, after you have practiced to make it so, you must expect to continue practicing

to keep it so. This I have told you to help you head off your critics, but not to discourage you. Nothing short of absolute deformity of the hands or defect of the mind should discourage any one.

You know all the scales by this time, I presume. Now you are ready for a set of modifications generally known as "Grand Practice of the Scales." The scale of C natural is taken as the model. If you can play all the varieties of this scale you can soon learn those of the others.

The first movement in this set consists of the natural scale, up and down, for two octaves, repeated indefinitely. The second movement is the natural scale in alternate order. That is, put both thumbs upon middle C, and strike with them at once. With the right hand continue to run up the scale in the treble for two or three octaves; with the left hand continue to run down the scale in the base for two or three octaves. Then run down the scale with the right hand, and up with the left, the two thumbs again meeting upon middle C. This is not difficult, as the

fingering with both hands is precisely the same up and down. Repeat indefinitely.

The third movement is in thirds—that is, one finger may be placed upon any given note, and the corresponding finger of the other hand will be an interval of a third above or below, or three notes will be included by the two fingers, one note under each finger, and one note between the other two notes. Place the fourth, or little finger, of the left hand upon C in the base, and the second finger of the right hand upon E in the base. You now see that an interval of a third includes the three notes, C, D, E. This movement of the scale comprises thirds throughout. With the left hand run up the scale for two octaves and down again, just as you have learned to play the base in the natural scale. At the same time, run up the scale with the right hand, and, of course, down again, for two octaves. You need not fail in the fingering of the right hand, if you suppose that you had already run a natural scale as far as the second finger before beginning with the series of thirds; and had lapped

over into another octave, as far as the second finger, after ending an octave of a natural scale.

The fourth movement is in sixths. You are now prepared to know what an interval of a sixth is—any two notes having the four consecutive notes between. Place the second finger of the left hand upon E in the base, and the thumb of the right hand upon middle C. Run up in sixths for two octaves, and down again. The fingering is precisely like that of the natural scale—only, in the base this time, you are to suppose, when you start, that you have already run a scale in the base as far as the second finger. This movement need present no difficulty if you remember that the third fingers of both hands cross and strike at the same time.

The fifth movement is in tenths—an interval of a tenth, you now see, includes any two notes with eight notes or an octave between. Place the fourth finger of the left hand upon C in the base; the second finger of the right hand upon E, above middle C. Run up and down for two octaves, in tenths, the fingering being like that of the third movement.

Of course, all of these movements are to be practiced until they can be run as rapidly as the natural scale. It would be a good plan to take your sheets of foolscap and write them all out, marking the fingering, and afterwards copy them into your blank book.

These same movements are to be practiced in all the other scales. It is hardly probable, however, that you can learn them readily without first writing them out. With patience and perseverance you can do this. The fingering you can easily copy from your "Scales and Cadences." For every octave it is exactly like the scale to which it belongs—only you must sometimes suppose that you have already reached a certain point in that scale before beginning the movement.

Before going further it might be well to fasten upon your mind what is meant by intervals. You have learned to recognize an interval of a third, a sixth and a tenth, and are not surprised to hear that there are also intervals of seconds, fourths, fifths, sevenths, etc.; an eighth you

already know as an octave. Take your foolscap and write out, for your own edification, every possible kind of an interval you can discover upon the key-board. Keep the paper in case I take up the subject again.

CHAPTER IX.

EXERCISES. HARMONY.

TITH your paper and pencil and blank book, you are making for yourself just as good a musical instructor as you require, for the present at least. You have quite enough to do with your scales for fully another month, and probably more. If, however, you would like to spend about 75 cents for printed music at this stage, get Köhler's first book of piano exercises, a most valuable set of studies, in sheet-music form. They are excellent aids in the development of the fingers. Every exercise should be practiced at least twenty times at a sitting, special attention being paid to fingering and evennesss of touch.

If you do not grow tired of so much technical practice, take the following little exercises by way of variety.

Fourth finger of left hand upon C in the base,
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other fingers in order. Thumb of right hand upon middle C, other fingers in order. Strike as follows: Thumbs, firsts, seconds, thirds, fourths, thirds, seconds, firsts, thumbs, etc., indefinitely. Then, thumbs, firsts; thumbs, seconds; thumbs, thirds; thumbs, fourths; thumbs, thirds; thumbs, seconds; thumbs, firsts, etc. Then, trill with fourth and third of left hand, and thumb and first of right hand, followed by next two upon each hand, etc., backward and forward. To trill, in this case, may be to move the fingers rapidly up and down for eight or ten times. These little exercises may hurt the fingers somewhat, but that is a sign that the fingers are "loosening," particularly the third and fourth, which are always the most difficult to manage. The last exercise is not so easy as it sounds—few find it perfectly easy to trill with the third finger.

Now are you not glad to hear that you have—if you have practiced faithfully—gotten through the most difficult part of preliminary piano study?

Perhaps it might be well now to dwell a little upon chords, arpeggios, and kindred topics.

A chord, you already know, consists of several notes sounding together. All are perceived by the ear at once, producing upon it a richness of effect far beyond the power of a single note to produce. The very ideal of a perfect chord is that given by four human voices, two female and two male, singing together. But two voices, one female and one male, or two female, or two male, may together form harmony, though less full and pleasing than the four; or, one voice, with instrumental accompaniment of piano, organ, flute or violin, may also give a beautiful variety of harmony; while the piano or organ may imitate any number of voices, and thus give artificial harmonies to an extent well-nigh boundless. Now, you have only to fasten in your mind the already familiar idea of soprano and contralto, tenor and base voices, and remember that piano-music imitates every possible combination and modification of these—and a page of difficult sheet-music will no longer appear to you a bewildering array of meaningless hieroglyphics. Your right hand must become a magician, to call out the voices of

a thousand imaginary women—while your left performs the same office for as many invisible men. You already know that the treble end of the piano represents the female voice, the base—the male.

Every bar in every piece of music, however simple, however complex, when it contains a note or a notes at all—some bars are occupied by rests alone, you know—must have that note or those notes part of a certain chord. A portion of this chord may or may not be in the treble, a portion in the base—but when the chord is entirely in treble or base this is an exception to the usual rule. The whole science of harmony consists in knowing just what these chords should be. Every scale contains chords of its own. Some ears are gifted with so accurate a musical sense that they know by instinct what these chords are, although perhaps the owners of the ears may be unable to sing, play or write the proper notes. But a true musical sense can be cultivated by any one not actually deaf.

In the natural or C scale, the common chord is

C, E, G, three notes, separated by intervals of thirds. To these may be added upper C and C in the base, but as these last C's are repetitions of the first, they are not positively necessary to complete the harmony. Knowing the chord, you also know that any passage containing any two of these notes struck or sung together will affect the ear pleasantly, or that there will be no discord. Discord—observe that word, for it is one in very common use. People who don't like your singing and playing will tell you that you make discord—but in nine cases out of ten, they don't know what discord is. If you are sure that you have used the proper notes in any chord, you may also be sure that they don't. They are like the poor victims of color blindness, who wouldn't know a red rose from a green one, if they did see it—the deficiency is in their own senses. And this reminds me—let me borrow an illustration from color. You know that certain shades of blue and green, blue and purple, red and pink, and so forth, do not look well together, or as the French say, “swear at each other”—we instinct-

ively feel that they do not, literally, harmonize. The same shades, however, combined with other shades, would show to advantage. It is so in music. Certain tones will, and certain tones will not blend agreeably with others. You will soon learn this. Pick out chords upon the piano, and you may enjoy a mental feast as rich as that indulged in by the eye in sorting a myriad of gorgeous colors.

Of course the natural scale is the model for all others. Pick out the common chords in all these. Now, do you not feel somewhat as the blind man did when he exclaimed that he saw men as trees walking? Musical sight in addition to natural is dawning upon you—you are opening your eyes in a new world of wonder. As there are shades in color so delicate as to be inimitable by the brush of any painter, so also are there shades in tone far too fine to be expressed by our coarse musical characters. I sometimes think that this is one of the supreme pleasures reserved for us in heaven—the capacity fully to appreciate all the resources of music. Music must be the one art.

divine, for did you ever notice that music, of all the arts, is the only one that we ever think of as belonging both to earth and heaven? However—to leave “transcendentalism” for awhile—we may know something of music as well as of heaven on earth if we study a few simple principles—of harmony in the one case, of ethics in the other—it might be interesting to ask, how far does one include the other? for music, like everything else, has a spiritual as well as a natural side. Dwell upon this thought—in no other way can you make music what it should be to you, something beautiful, holy and solemn enough to form part of your religion.

The printed Scales and Cadences give at the end of every scale the principal chords in each. Observe in the natural scale that the first chord is E, G, C and C in the base—but it contains the now familiar letters C, E, G, in a slightly different order. Chords may be re-arranged, if only the proper notes are retained. From E to G is an interval of a third; from G to C is an interval of a fourth; from E to C is an interval of a sixth;

from upper C to C in the base is a double octave, or two octaves. These intervals are all harmonious or, as they are sometimes called, consonant or concordant. That is, the sounds of which they are composed blend as certain colors would, or, in other words, they convey to the ear a sense of repose. But there are other intervals which do not affect the ear agreeably—among these are intervals of seconds. In the fourth chord the notes F and G form an interval of a second, and as they make an unpleasant combination, the interval is classed among dissonant intervals. Why certain sounds make agreeable combinations and others disagreeable has never been satisfactorily explained—we only know that all notes are caused by a great number of rapid vibrations of the atmosphere, and that some of these vibrations seem to chime together, while others do not—but this is one of the mysteries of which the whole science of music is full. But now you will ask why, if seconds are discordant, are they ever used in music? This brings us back to the word discord and the idea of color. So long

as you confine yourself to simple airs, founded upon a few chords—or so long as you have to deal with the primary colors—you may safely bid defiance to your critic, who says discord. But have you never observed in a wonderful piece of Japanese painting, how the most brilliant colors are daringly thrown together, and yet the result is marvellously beautiful, even if blue and green, and red and blue do stand in startling juxtaposition? It is so in music. The masters of harmony, as Beethoven and Wagner, can do what you would be afraid to attempt. If you ever render their music, you will produce discords, and plenty of them. But observe, every discord is followed by a perfect consonance to heal and satisfy the injured ear. The dissonant interval is used in harmony, like a condiment to sharpen the appetite—to prepare for the delicious morsel to come. The composer is great in proportion as he can skillfully produce this effect. So again, I say, defy your critic. He heard discords when there were none, perhaps also, he can hear them where they are—but he cannot hear so readily what is

termed their resolution, or leading into perfect harmony. The chord at the end of a composition always satisfies, because the lowest note in the base is always the key-note, and, of course, the other notes in the chord blend with it.

You may never learn to play readily in company—you may never acquire manual dexterity sufficient to rattle off a “piece” with facility—you may never be able to weave an accompaniment into the sound of your own voice—but once firmly grasp the idea of a perfect chord, and the study of music will not be vain. Your musical culture must grow in spite of all hindrances. You see that there is more, far, far more in music than the superficial pleasure produced by a tinkling, jingling air. Dance-music, although the most popular form of music, is its very lowest, and bears no more relation to the real literature of music than the ballad of “Old Dog Tray” does to Milton or Shakespeare. The works of the old masters—classical music, as they are properly called—are not appreciated by the great mass of musical pretenders—a few chosen ones who really

do know whereof they speak, have said the word, and the multitude follow like sheep. But if you earnestly and sincerely examine these majestic compositions, you will find that your enjoyment of them depends altogether upon your ability to distinguish chords. If you can do that you can study the tones of an immortal creation of harmony as you would the lights and shades and half-tints of a picture, even though the subject, as a whole, may be above your comprehension. Is not this far better than simply playing a few trifling little waltzes and polkas, laboriously learned by rote?

A musician, in the true sense of that much-abused word, is not always a brilliant performer, or rather, finger-gymnast. Remember, soul is always king over body. One of the most popular and successful of our American composers, Sep. Winner, it is said, never pretends to execute his own compositions. But is not he a musician, who has created for us so many beautiful songs? Perhaps you did not know that Solitaire and Alice Hawthorne were two of his pen-names.

But probably you have not sufficient talent to become a composer, so you must look lower, and content yourself with being in your own plane, a good performer. I was about to say an ordinary one, but the ordinary one is not a desirable model for you to copy, so aim a little higher, and be a fairly good one. The ordinary performer has rather too much self-assurance to please me—he—for the ordinary performer, as well as the extraordinary one, is generally a man—boasts a great deal about his gift as a purely natural one, and he despises such small aids as notes. He might just as well talk like Dogberry about reading and writing coming by nature—expression of thought or feeling either by word or sound is natural, but the conventional mode of expressing thought or feeling by printed letters or notes, is purely artificial. The ordinary player also thinks it very meritorious in him to dash impetuously through a composition, fearless of nothing except that he may play it precisely as the composer wrote; he smiles superciliously at the “correct” player. Now it stands to reason, that the

author of a piece of music knew just how he wanted it—it requires more soul to interpret sympathetically the thought of another than to show off impudent crudities of our own—and the “correct” player may also be a sincere one, not considering himself a shackled genius, tied down to the whims of a fool who dared to express his best in sweet sounds. You may be modest—you may play with notes—you may give every note as you find it upon the page before you—and rise many degrees higher in the estimation of your audience and your own, than the creature just described, who, alas! like the mosquito, will inflict you everywhere. And don’t copy another of his tricks—that is, skip all the merely technical or dissonant portions of a composition, and play only the most pleasing passages. Remember what I have just told you about dissonance preparing for consonance—every picture needs a background.

CHAPTER X.

ETUDES. EXPRESSION.

AM I going too fast for you? I hope not. If you expect to become a good performer you must look forward and see the target at which to aim. And to be a good performer you must stick steadily at scales and exercises.

Following is the fingering for the common chord of C in three positions: C, E, G, thumb, first and second, in treble; E, G, C, thumb, first and third; G, C, E, thumb, first and third; C, with fourth finger in base. If the common chord be struck in the base, the fingering for the left hand, of course, is as follows: C, E, G, fourth, second, first; G, C, E, fourth, second, first. From the foregoing may be deduced the fingering for chords in all keys, of which more hereafter.

Arpeggios are simply broken chords, or the notes of a chord following each other in order,

like the notes of a scale. The fingering for any arpeggio is the same as for the chord. An arpeggio is sometimes written out, a running series of notes, or it is sometimes in the form of a chord, with an upright waved line beside it. Arpeggios should be faithfully practiced, as they are among the most brilliant ornaments of advanced playing, giving what is known as a scintillant, or sparkling effect. Those puzzling, meteoric showers of notes, spread before you in black and white, will soon lose their repulsiveness if you recognize in them simply disguised chords, with familiar fingering.

The never-to-be-neglected scales—for scales, unlike embroidery, when once done do not “stay done,” but are, if ever “done” at all, as evanescent as watery vapor—the little exercises, the common chords and arpeggios, will still continue to tax your powers for weeks. But, sooner or later, you must have a set of Piano Studies, and again I recommend the first book of Köhler’s, which comes in the form of sheet-music. This will give you modifications of scale-practice,

arpeggios and chords. The little preface should be carefully read and obeyed.

Suppose you have the set of Exercises mentioned—Etudes they are sometimes called, which is only the French word for studies. Open the book at the first study, and try and follow me while I take up any point which may need explanation. Probably the first question that you would ask is, “What does Op. 50 after the author’s name mean?” That is a more important question than you probably think for. Op. is an abbreviation of the Latin word *opus*, meaning a work; Op. 50, then, denotes Köhler’s 50th production. It is customary to order valuable or foreign, in fact, any meritorious compositions, by the number of the opus rather than the name, for the reason that one work may have several names, some of which are scarcely known by English equivalents, or it may have no distinct title. You are already aware that we have a very beautiful, popular composition called *Heimweh*, but perhaps you do not know that this German word means Homesick, or, still better, Longing

for Home. You have heard, possibly, of Mozart's Fifth Sonata, or Twelfth Mass. If you knew the number of the opus of any of these works you need never be confused by names or numerals in the titles. Sometimes an opus includes one or more parts—in the present case Köhler's Op. 50 comprises Book 1 and 2 of Etudes. It is well to remember this, as very often one part of an opus depends upon or interprets another.

The copy of Köhler's first book, now lying before me, is marked according to the American system of fingering, the thumb denoted by a cross, the other fingers by the figures 1, 2, 3, 4. But there is another system, known as the German, or foreign. In this the thumb is denoted by the figure 1, the other fingers in order, the little finger being marked 5. It is best to familiarize yourself with both as soon as possible, for you will continually meet with both throughout your practice. If you are not careful you will often find yourself hopelessly confused over your third and fourth fingers.

Immediately under the first note is the italic

letter p. This is called a mark of expression; and if you glance through the following pages you will find other letters, or abbreviated words, which are classed under the same head. They are all initials or abbreviations of certain foreign words, denoting the manner of playing, and are intended to suggest to the performer much that cannot strictly be represented by notes.

The abbreviations in the Studies in hand are as follows: p, cres, f, dim, mf, pp, and smorz. These, except the last, are in very common use.

The first means *piano*, soft; *cres*, or *crecsendo*, is, increase in loudness or power; *f*, or *forte*, loud; *dim*, or *diminuendo*, diminish in loudness—for this is sometimes substituted *decrecendo*, the opposite of *crescendo*; *mf*, or *mezzo-forte*, medium loud; *pp*, *pianissimo*, very soft; *smorz*, or *smorzando*, diminish in tone. A few others, as *ff*, *fortissimo*, very loud; *mp*, *mezzo-piano*, medium soft; *allegro*, quick; *allegretto*, less quick; *andante*, slow; *dolce*, sweet; *presto*, very fast; *adagio*, very slow; and *legato*, smooth, are also constantly employed. But the great majority of such terms, any one of

which you may not meet with for months at a time, had better be learned from a musical vocabulary, such as may be found at the end of any ordinary instruction book. You may guess very closely at the meaning of some of the French and Italian words from their resemblance to English ones.

From the foregoing you see that with all their care, with all their attempts to express their ideas in musical characters, composers, after all, cannot tell you just how to play—you must find that out for yourself. They can give you notes and rests; they can arrange chords, arpeggios and passages, more or less beautiful or complicated; they can even approximately tell you, by figures denoting the tempo, or time, whether to play rapidly or slowly—but in music, as everywhere else, every one must bear his own burden, spite of all aids. See whether, in learning these simple exercises, you can increase and diminish at will, and alternate soft with loud, and so give expression—that is, make these preliminary studies sound as different from mere mechanical performances as the

tones of the human voice do from the ridiculous squeaks of a talking machine. If you can do this, in rendering studies, probably you can do the same when you play sonatas. Perhaps you remember that in a former chapter I advised you to stick closely to the notes of a composition—now, perhaps, you begin to see that you have quite enough to do in your performance, and quite sufficient opportunity to express your individuality, without taking a single liberty with a written note.

Expression is still further indicated by characters, some of which, however, correspond to words among those given above. Thus, the two lines forming an acute angle, as seen in the second bar of the first study, denotes *diminuendo*; when the acute angle is turned towards the left, or beginning of a composition, it becomes *crescendo*; a curved line connecting two or more notes on different degrees is sometimes called a slur, and corresponds to the term *legato*, denoting a smooth, connected style of playing. When the curved line connects notes in the same degree it is called a tie,

and denotes a continuous sound, as one note. All of these are found in Köhler's studies.

Is expression possible in exercises which are merely technical? I hear some one ask, in surprise. That reminds me; a correspondent criticises me, saying that I waste time in noticing what critics (musical) say. I will notice this critic (literary), and answer that, in my experience, I have found it to be the very hardest thing in the world not to notice critics (of all kinds, particularly musical). I know all the difficulties of beginners—I know, also, that “the books” do not show the easiest ways out of the difficulties—and, as adverse criticism does more to discourage than anything else could, I want to warn my pupils what to expect, and fortify them against it. The word expression prepares us for another stumbling-block ahead. You will hear a great deal about it—people will tell you that they don't care to hear amateurs play, for amateurs play without any expression, and they want expression or nothing—Miss So-and-So played correctly, but with no expression, and the

like. Now suppose you turn around and bluntly ask the ubiquitous critic, What is expression? Can he tell you? If he does, let me know what he says; but I am scarce afraid to say he's "stuck," like the man who always liked his mother's pies better than his wife's, and was eating his wife's all the time.

Do I know what expression is? No, I don't—for the simple reason that I do not know what a human soul is. I should as soon attempt to paint the wind as express all the wonderful, mysterious phases of the human soul. But music does attempt this daring, almost impious task—and never succeeds here, simply because a human soul is its Creator's own secret, in which not even the soul itself can share. Some define music as an imperfect language, but it is not. We who attempt to interpret it are imperfect. It is a language which deals with our half-veiled, scarce-awakened spiritual natures, and we never can fully understand it until our higher capacities are opened, which will never be in this world. Nobody knows what expression is, ex-

cept in a very limited sense. But, as we use the term, it means something expressed. And just so far as any musical composition expresses something to you, just so far is it played with expression. If it expresses nothing, that may mean either that the player feels nothing of what he is trying to play, or that the listener may be compared to a sight-seer whose vision is obscured by colored glasses transmitting only one ray, red or green. The difficulty is generally in the glasses, which are often so darkened with dust and smoke as to shut out the light altogether.

Expression is not a thing of itself, any more than color is. Color is nothing without light—it dwells in light, it is the offspring of light, it dies with the light. But color is as real in a single ray as it is in the whole splendor of sunset. So, I think expression just as possible in a scale as in a sublime mass. You may run your simple exercises as if you loved to listen to their clear tones; as if you were glad to feel that you were daily making progress in your fascinating

pursuit, and some sympathetic listener may hear and understand your pleasure just as instinctively as he would that of the birds. Just how your fingers can carry your joy from your heart and brain, and make the inanimate ivory and wire speak it out we do not know—but, after all, we know nothing. Keep your heart pure, your aims high, your sympathies warm, your instincts true—you can so train your soul, even if you do not know what your soul is—and you can, sooner or later, play with expression. But the test of that state of felicity is not, Did somebody think it perfect?—for if somebody did, somebody ought to have known that nobody ever does play to perfection—but, Did it do another human soul any good?

Could I get all that out of Köhler's first book? Yes, and you can get fifty times more than that. Two more points and I am done. Near the bottom of the page in exercise 8 you see two little notes before a larger note. These are called grace notes, or ornamental notes, thrown in for variety. They are played with the first and

second notes of the base, and the large note is shortened in consequence. You will often meet with grace notes in several forms. These are generally played quick, and sometimes not in strict time. Groups of grace notes need not frighten you, as they are generally arpeggios, or trills, of the same order as some of the exercises that you have already learned. In the 10th exercise, in the next to the last bar, you see a note marked with both first finger and thumb. It means strike with the first finger, then slip the thumb on it without raising the key. This is a device often resorted to, in fingering, to enable one to make long stretches.

CHAPTER XI.

KÖHLER'S STUDIES. ACCOMPANIMENTS. THE SHEPHERD BOY.

 O you understand how to count time in Köhler's exercises? Turn to the first in Book 1, Op. 50. You see that it is written in 4-4 time, which means four quarter notes or their equivalent to each measure, or bar. Accordingly in the first measure, you observe one half note and two quarter notes in the base, and sixteen sixteenth notes in the treble. These sixteenth notes are arranged in groups of four, each group of four united by two horizontal bars, which merely indicate that the hooks on the separate notes have been drawn together. To each measure count regularly 1, 2, 3, 4. In practicing, always count aloud. Make your notes literally depend upon your counts; and do not fall into the common error of striking the notes first and allowing the counts to follow at their

leisure. This is the origin of lagging, irregular, or uncertain time. Again, remember that the voice must lead, even the voice occupied in such mechanical employment as counting beats. But the notes must not follow so distantly that any pause can be perceived between count and note—let them be as one. And never, no matter how expert you may become as a performer, neglect to count—aloud in practicing, mentally in playing before others.

Generally speaking, the base must be in perfect time, even if the treble be a little “out”—but don’t get it “out.” This rule is not invariable, of course, but it is a very good one for beginners, that is, until they know when to discard it. Count, then, in the base, 1, 2, while holding the half note, at the same instant run the first four sixteenth notes on the count 1, and the second four on the count 2. Then count 3 on the first quarter note in the base, and also play on the same count the third group of sixteenth notes in the treble; now count 4 on the second quarter note in the base, and run the last group of six-

teenth notes in the treble. You finish the bar in the base and the one in the treble simultaneously—but the base contained only three notes while the treble contained sixteen. Every one of a group of sixteenth notes, then, is required to be played four times as fast as a quarter note, which was taken as the standard for the measure.

Now, this isn't hard. You can grasp the principle in the first bar, and find it carried out through all the succeeding ones in the exercise. That is, that every bar in base or treble contains the equivalent of four quarter notes, which must be evenly divided upon four regular counts. If the fingers are just as active as the mind, practicing these studies would be no more difficult than simply counting 1, 2, 3, 4. You will find in some bars, chords, meaning that two or more notes are to be struck at once; in some, four quarter notes, each of which requires a count; in some, two half notes, needing two counts upon each; in some, a whole note, requiring the four counts. But the principle can still be seen through its thin disguise. It is the same in all the exercises.

In the second study, the base contains four sixteenth notes upon one count. It is so in the sixth, eighth and tenth studies also, while the third, fifth, seventh and ninth resemble the first. The object of this arrangement is to stretch the fingers of each hand and rest them alternately. You have practiced scales and arpeggios, and so need not be frightened—have the time all right, and the battle will soon be won. Could you not soon learn to count 1, 2, 3; or 1, 2, 3, 4, 5, 6,; or 1, 2; just as well as 1, 2, 3, 4?

Don't forget what you have learned about chords. Observe that the notes in the base harmonize with those in the treble; or rather, that the single half and quarter notes chord with the first note of a group of four, which is always accented a little more strongly than the rest. These latter, then, lead to another accented note chording with a single note in the other staff, treble or base—the intermediate notes also sometimes chord. It is well to begin the habit of tracing out chords as early as possible in your musical career. If you do not you will probably

find that you have left it very late indeed when you try to render sonatas, and despairingly confess that you cannot appreciate them. And, this is just why the general public cannot—simply because they did not at first understand what a chord is—which you ought to know by this time is nothing very abstruse. (I am now speaking of the practical, technical side of music—not its aesthetical and spiritual.)

Now you are prepared to understand something about accompaniments. A song, particularly if intended to be sung as a solo, is generally arranged with three staves. The upper one contains the notes of the air, to be uttered by the voice alone. The middle staff, the instrumental part for the right hand, the lowest, the base, to be played of course by the left. This is just the place to correct some popular errors on the subject. Many persons seem to think that the instrumental part is the real composition, while the vocal is only a secondary ornament. But the direct contrary is the truth. The voice leads while the piano or organ is merely an attendant

—the voice does not positively need the instrument after the first note, which determines the key. The accompaniment sometimes repeats or imitates the air, sometimes it is merely a succession of chords or arpeggios harmonizing with the air, sometimes it is quite an elaborate composition of itself—but it is always subordinate to the voice.

Many persons, including very often musical beginners themselves, imagine that a singer's ability is tested by his or her power to play an accompaniment. "I could sing," sadly muses a sweet-voiced girl, "but I feel so ashamed when I undertake to play—the accompaniments are so hard." What would she think if she knew what I have to tell her? It is, that a great singer usually disdains to play—it is beneath the dignity of one who has a fine voice. Let such mechanical work be for those poor unfortunates who cannot sing. That is the German idea—children who cannot sing must be made to play. When difficult accompaniments are given with a song, it is understood that the assistance of an accom-

panist is necessary. The leading singers in a concert have enough to do to render their vocal parts artistically—accompanists are hired, like servants. If they volunteer as friends, appreciate their kindness all the more, in proportion as you realize the humble office which they have undertaken. They are useful, of course; an accompaniment does blend, and support, and heighten the effect of the various portions of a composition; but after all, the accompaniment is but the root of the tree, the vocal ornaments its blossoms.

Accompaniment playing is not easy—if you play for another you are absolutely bound by the will of another, and must regulate your time strictly by the singer's voice. So, never say, "I don't play much—only accompaniments." If you can play an accompaniment well, the chances are that you could play anything else well. But for home singing, or if you play for yourself, a difficult accompaniment is unnecessary. Any one with a good ear and a fair knowledge of chords ought to be able, with a little practice, to extemporize a satisfactory accompaniment. The

first book of Köhler's exercises contains material enough for fifty or more. Take care to have your vocal and instrumental parts in the same key, and that the principal notes in treble and base harmonize. Don't try to follow the air too closely—a note here and there, an arpeggio or two, now and then a chord, with the key-note at the end, will often be quite sufficient. Then you need never be at a loss when suddenly asked to sing.

I feel quite sure that some fine day when you are getting along swimmingly, an old lady will suddenly pop in on you and say, "That's all wrong, Miss Jones! What you're singing ain't a bit like what you're playing!" Don't try and explain, for she'll flare up indignantly and say, "You think because I'm old I don't know anything! I've got a better ear than you, even if I never did study music—I can tell right away when you don't sing and play alike." But there is no more need for you to "sing and play alike," than there is that the background should be like the picture. The background, however, should not stand out before the picture—so keep the accompaniment somewhat subdued.

But, you say, in hymn books and school song books, the vocal part is not printed alone, separate from the other parts. I know—but these compositions are not intended to be sung as solos; this arrangement provides for a full volume of sound. Still, the accompaniment idea is there—every part is subordinate to the highest, called treble or soprano. You will find it also in compositions of a higher order—some imitate the human voice and its instrumental accompaniment; while in others, one or more instruments lead inferior ones. If pupils only understood all this earlier than they generally do, what mountains of difficulty would be smoothed out of their way.

Composers do not multiply notes merely to show off their own “smartness,” or to puzzle amateurs—but, because to them, notes are means by which to imitate the wonderful varying phases of the human voice, and the instruments which also imitate it.

Now that you have been so good I will give you a “piece.” Take that charming musical

poem, "The Shepherd Boy," by Wilson. "Oh, that's too simple!" exclaims somebody, "our little Sallie had that at the end of her first quarter!" If she had, I am sorry. The composition is not so simple as it looks, and considerable artistic skill and feeling are required to do it justice. The manual dexterity necessary may not be great—but dexterity, remember, is sometimes little more than trickery. You know that the idyl contains imitations of the shepherd boy's pipe and the resulting echoes, so that your own imagination will supply you with all the hints necessary for the expression.

The "piece" is written in 6-8 time. That means, count 1, 2, 3, 4, 5, 6, or six eighth notes in a bar. In the first bar given there is but one eighth note—begin, then, on the last count or 6. *Allegretto*, you know, means moderately quick, *Ped.* means put your foot on the loud pedal, and hold it so, until you come to the star, when the foot is to be raised. In the second bar you see a group of three grace notes in the treble, which are to be run as quickly as possible, so as to give part of count 1

to the first eighth note. The corresponding notes in the base form an arpeggio. As its notes are dotted, one-half its length is added, so that it endures for 3 counts. 4 and 5 come on the next quarter note in the base, and 6 on the eighth note.

In the treble, the three grace notes and the eighth note endure for 1 count. 2 comes on the dot after the eighth note, which dot is worth one-half of an eighth or a sixteenth note. A sixteenth note follows this to complete the broken value, and upon this say *and*. The other notes are counted regularly 3, 4, 5, 6. The second bar is also counted 1, 2 "and" 3, 4, 5, 6. Throughout the piece, whenever a count is divided put the figure on the dot and the "and" on the short note following. Give to each rest a count, as for a note. The expression "8va" means play an octave higher than written. The treble clef before a chord in the base means, pass the hand over to the treble side of the piano and play it. A group of three notes with the figure 3 under it is a triplet, requiring the same time that two notes of the kind ordinarily would—these are all

rendered upon one count. The abbreviation *rit.* stands for *ritardando*, or, in English, *retard*; it is followed by *a tempo*, which means, go back to the original time. A small acute angle over a note indicates, accent it. A waved line over a note or notes, preceded by *tr*, means, trill all the notes under the line. This you can do with your first and second fingers, if you have faithfully followed the "hammer exercise." The abbreviation *brill*, before a running passage of small notes, stands for brilliant, which need not frighten you, if you have practiced your scales. These are all the points in the composition requiring detailed explanation.

How soon can you learn it? I cannot tell you—that depends altogether upon how faithfully you have practiced, and how closely you will follow directions given. But I know that you cannot master it in a day—and you need not despair if you do not get it for six weeks. The fingering may present some difficulty—but this you must deduce from your scale and chord practice. You can always find a leading finger,

and the others will naturally follow. Avoid as much as possible putting thumbs on black keys. In the second bar of the composition before us, I would put my right thumb upon the first grace note, to lead the others. In the passage marked *brill*, I would take the two little grace notes with my third and second fingers, then put my first finger on C sharp, and thumb on D, and so forth. You understand that in this piece the shepherd boy's pipe is supposed to be the leading part—the rest is merely the piano accompaniment.

With the scales, the finger exercises, Köhler's studies, and "The Shepherd Boy" to practice daily, from one to three hours, I have no doubt that you will be able to report a gratifying degree of practice at the end of a month. Don't be discouraged if you cannot play from memory—some of the best players always use notes, while some of the worst insist that they can do without.

CHAPTER XII.

SYNCOPATION AND BROKEN TIME. ARPEGGIOS.
CLEMENTI'S SONATINES.



POSSIBLY I may have written one or more obscure sentences. If so, I beg the reader to remember that it is always difficult to express a technical idea in popular language.

You notice, in "The Shepherd Boy," that the first measure or bar contains but one note; on this you were directed to count 6. I believe I omitted to state that the last bar in the composition contained 5 counts. This is an invariable rule. When a "piece," or a part thereof—"a movement," it is sometimes called—begins with a portion of a bar, or an insufficient number of counts, the remainder is always added to the end of the piece, or movement, as though you cut a ribbon into two uneven lengths, and fastened the one to one end of a scarf, the other to the other,

thus using up the whole quantity, although not in one continuous band. If, however, you threw the scarf around your neck, you could "make both ends meet;" similarly, if, after reaching the end of the composition, you went back to the beginning and repeated, the broken bar would be complete. You will often be required to go back and repeat, both in singing and playing. The sign D. C. means Da Capo, return to the beginning; D. S. means Dal Segno, return to the sign, which may occur anywhere in a composition, and is made somewhat like the letter S, with dots. The repetition continues usually until the word Fine is reached, which indicates Finis, or end. Repetition is also shown by dots placed before a heavy, or double bar, at the end of a piece or movement.

There is a good reason for every musical device. A bar is divided at the beginning of a piece or movement on account of the accent. Accent in music corresponds to what we know as rhythm in poetry, or stress in prose. These are all founded upon nature, for the human voice,

both in speaking and singing, moves naturally in pulsations, or beats, regulated chiefly by instinct. In 4-4 time, the accent falls chiefly upon the first and third counts; in triplets, or other groups of notes, upon the first note, and so forth. A true composer does not hammer out a melody to suit the rules of accent, any more than a poet does a verse to conform with a system of metre. Far from it. He first receives the melody, just as it is delivered to him. Mozart and some of the other old masters believed that they were nothing but passive instruments; their "divine melodies," as they called them, were literally brought to them from heaven by angels, and breathed into their souls. Who shall say that this is not true? I, for one, believe it—inspiration, you know, means breathing in. Not every composer, of course, is inspired by an angel—the spirit breathing into him may, after all, be only the spirit of his own conceit—however, you know what I mean. From whatever spirit the melody may be received, we must first suppose a melody. If the first note happens to be an accented one,

this melody can be written in the ordinary way, in the most suitable variety of time. But if it happen to be a short, unaccented note, then the air must be written in an exceptional manner. One or more notes at the end of a measure may be taken, so that the first accented note in the melody may be made to correspond with the first count in the first perfect bar.

Have you grasped this idea firmly? It does not cover the whole ground, but, perhaps, if you now run over the opening and closing measures of "The Shepherd Boy" you will see the principle, and never forget it. This will give me opportunity to prepare you for some little puzzles in syncopated notes and broken time.

Syncopated notes are those accented upon the counts which would ordinarily be unaccented. They are used when it is necessary to reverse the usual rule for accent. Syncopation is generally effected by a tie carrying a note over a count or bar, so that it will receive no beat of its own. It is also done by dividing a count upon one or more notes, and placing the smaller note before

the larger, instead of the larger before the smaller, as is generally the case.

There is no special difficulty in playing syncopated notes if you count evenly, and remember that if the count seems to come exactly where it ought not, you are counting all right. Small notes you may consider grace notes; tied notes, just as you would ordinary tied notes.

Broken time, however, is not always Syncopation. When the count comes upon the first and largest note of a measure or group, the accent is in the usual place, as your ear ought to tell you. You already know from your study of Köhler's exercises that one count may have two notes, upon the first of which you give the figure, upon the second the word "and." But one count may stand for an indefinite number of notes. If a triplet, count it thus: "1, and, ah," a note to each utterance. If a note, a dot, and a smaller note, say 1 to the note, "and" to the dot, "ah" to the smaller note—or, say 1 to the note, "and" to the dot, and throw the small note in quickly, like a grace note. When you have more

notes than three, divide the number by two, and appropriate the first group to the 1, the second to the "and;" sometimes you must wave your voice in counting, as, "o-o-o-ne," a-a-a-nd," every wave carrying a note—a small one, of course, sometimes too short in duration to be accurately counted. Sometimes a succession of notes is naturally divisible by three; then count it thus: "o-o-o-o-one," "a-a-a-n-d," "ah-h-h-h-h." Sometimes the only rule is, play as rapidly as possible—that is, when there are more than ten notes to a count. Occasionally, a long series of little notes can have a time system of its own, independent of the composition which it ornaments—this is indicated in various ways, most frequently by the phrase *ad libitum*, meaning at pleasure. One of the most difficult feats in execution is to play couplets with one hand and triplets with the other, and preserve the proper accents in both. The first note of the triplet must come with the first note of the couplet, the last with the last, and the middle note of the triplet just between those of the

couplet. Oh, you say, we haven't come to all this hard playing yet. Yes, you have—you have been practicing scales for some time past, and all this is, with very little modification, your, it is hoped, now familiar scale-practice. I should have added, arpeggios, but you already know that arpeggios are only altered scales and chords.

Arpeggios are frequently introduced into pieces as ornaments—now you see why you may have six, or ten or more notes on one count—darkness has become daylight, hasn't it? One caution here. In fingering an arpeggio, keep the thumb down until the finger has made its proper pass, and *vice versa*; otherwise the arpeggio will be broken, and have the effect of couplets and triplets, instead of preserving one continuous chain of notes. Couplets and triplets you may, if you like, consider broken arpeggios. By the way, do you know what an arpeggio literally means? It is derived from the Italian word for harp, and indicates a rapid sweep, as over a harp. The piano, you know, is a horizontal harp, and can

be used as one. Remember this, and scale-practice will be turned into a modern imitation of David and Orpheus.

And now I think you are quite ready to take up Clementi's Sonatinas. You are surprised—so, perhaps, are some of your musical friends. I have kept you on scales and exercises for months, and have only given you one "piece;" that one not considered very difficult. But now you begin to see that you have made haste slowly. Clementi's Sonatinas are old standards, taught in the best music schools and conservatories everywhere. When you have practiced them faithfully for a few months, you will begin to see that you have laid a very good foundation for higher musical study—though some authorities consider these compositions quite as meritorious as any.

The Sonatinas are twelve in number, of which the first six constitute Opus 36, the next three, Opus 37, and the last three, Opus 38. Any sonatine can be purchased separately, but it is much better and cheaper to buy the whole volume, as

a separate sonatine costs about 20 cents, while the twelve, in a paper-covered book, costs but 60 cents. In any collection there are always two compositions that you like, so you will save considerable by ordering music in quantities.

In the first Sonatine, Op. 36, No. 1, there is nothing beyond your present capacity, provided you have practiced, and will still continue to do so. Perhaps you do not know what a sonatine is—it is, really, a little sonata, and a sonata is a composition of several movements, intended as an instrumental solo. In this first sonatine there are three movements, of which the first is written in the natural key, common time; the second in the key of one flat, 3-4 time; and the third in the natural key, 3-8 time. You know that Allegro means quick, Andante slow, and Vivace lively. So you already gain some idea of the character of each movement. The fingering is carefully marked throughout, after the German system.

You notice that the first movement is in the natural key, the second in the key of one flat.

It will not do to jump abruptly from one key into another—you run the risk of producing dissonant intervals, which cannot be resolved—that is, the ear may receive a shock which a subsequent note cannot soothe. The change must be made gradually, and this process is known as modulation. In passing from one key to another a note must be found which will form part of a chord or harmonize with a note in that chord, in either key—this is called a passing note. In this case the passing note is C. It is the key-note of the natural key, and the fifth of the key of one flat, thus harmonizing with the key-note F. The third movement is in the natural key, and the passing note from the key of one flat back to the natural key again is F. The whole opus consists of transitions from one key to another.

You are not surprised, then, to hear that all the keys are bound together in a close relationship. Why not, when they are all derived from one—or, all the artificial scales are the children of one mother, C natural? Every scale has its relative, major or minor; every scale has a sister scale,

only one half tone higher or lower. For instance, C major has for its relative, A minor; A major is not very different from A flat major. Sharp the fourth note in any major scale, and the resulting sound is the seventh in the next scale; or *vice versa*, flat the seventh and you have the fourth in the next scale—how easy, then, to find the keynote and pass into the next key. Any piece written in sharps may be played a half tone lower by using the corresponding flat key, and keeping the proper intervals. Accidentals, flats, sharps and naturals are frequently employed in resolution. Now, do you not catch the idea? Do you see what you are to admire in a sonata?

In all probability you may practice the Sonatas a whole year before you begin to understand them—a new one every month is doing very well. But I think I can safely say that at the end of that year you will have gained as much as you would in three or four years, according to the ordinary system of teaching. I wish I could give you some special help in advance—but all that I can think of just now, is look out here and there for syncopated notes and broken time.

And a dot placed over or under a note, means Staccato or marked accent.

I don't mean study Clementi's Sonatinas and nothing else for a whole year. That would be monotonous indeed. But make their study your regular musical business—keep at scales and exercises as your little, necessary, daily "chores"—and take up a song or a light instrumental piece, as an occasional recreation. You can begin this system immediately with one sonatina, the first, Op. 36, No. 1—Scales and Cadences, Köhler's Etudes, etc.—and one piece, "The Shepherd Boy."

When a triplet consists of three notes upon the same degree, change the finger upon every note, so as to give the effect of three separate notes. Use thumb and first, backwards and forwards, when possible.

After awhile you will need other Etudes. I recommend Czerny's, Duvernoy's or Loeschhorn's, of which more hereafter.

Don't forget your voice. Practice daily, on simple scales and exercises, after the method given in a former chapter.

CHAPTER XIII.

TRANSPOSITIONS AND INTERVALS.

 LITTLE more about sonatas would be *apropos*. I said that the opus—a sonata or sonatine—consists of transitions from one key to another. Now observe the skill with which these transitions are made, and the various effects produced at different stages of these modulations—the change from grave to gay, from solemn to joyous, from pathetic to humorous—wonder, if you like, how the composer played upon your whole range of feelings as you do upon the keys of your instrument. Of course it requires cultivation to appreciate all this; but true appreciation of anything good, beautiful and noble can be won by those who diligently work for it.

You have begun to study “classical music.” Are you happy? Not a bit of it—that is, if you

listen to all that is said as you go. A correspondent asks me how I would instil a love of classical music. I would say, First, by heading off the critics. Second, by directing the pupil to study out its beauties by himself, or herself, as diligently and simply as though toiling for daily bread.

“Heading off the critics,” you repeat—What, again? Always—as long as you study music at all. You may probably learn to play a sonatine with a commanding degree of excellence—but, somebody will be sure to say, “Hasn’t that piece got any tune to it? I can’t hear anything but tum, tum, tum.” But the merit of a composition does not always lie in the ear-tickling property of the melody. Sometimes the harmony is so rich that the uncultivated ear can scarcely perceive any melody at all. It is told of a Turk in Paris that he would say to a pianist, “Don’t play that tune”—the base—“I want to hear the other tune”—the treble. The educated ear can detect all parts simultaneously, and, at the same time, appreciate their combined effect.

Some of my correspondents have asked me for information regarding the Minor Scales. Try and remember what I have already written concerning them. I spoke first of the scale of A minor, which is the natural minor scale, the relative of C major, the natural major scale. The key-note A is an interval of a third lower than C, and the octave, or highest note, A, is the sixth of the scale of C. I said that the scale C was probably founded upon primitive man's natural expression of his ordinary feelings, in the seven simple, distinct sounds which the voice is capable of uttering; that these sounds arranged in order are separated by long leaps (whole tones), except between the third and fourth, and seventh and eighth (the eighth a repetition of the first) sounds, at which points we find the short leaps (half tones). The natural minor scale A is founded upon man's wails of distress; it, however, is composed of the very same sounds as the natural major scale C, but differently arranged. So far as we can see, the only difference is in the position of the half tones, which naturally occur

between the second and third, and fifth and sixth notes of the scale. But how the different positions of the semitones can give to the minor scale A its solemn, mournful expression, as distinguished from the pleasant, cheerful one of the major scale C, is another of the musical mysteries forever eluding our grasp. How certain sounds can affect certain elements in our souls, inspiring us to certain thoughts, feelings and deeds, as varied as these sounds and elements themselves, we do not know—but the fact is beyond question.

As the natural major scale C is imitated artificially, by means of sharps and flats, giving rise to other major scales; so, also, is the natural minor scale A imitated in the same way, giving to every natural major scale a relative minor one. So far you need have no difficulty in understanding minor scales.

But suppose you turn to your Scales and Cadences and look at the scale of A minor as written before you. You observe two accidentals, a sharp before the sixth and another before the seventh

notes. I told you at one time that these marked an artificial arrangement, with which you then had nothing to do. Now, however, I think you are prepared to understand something of the use of these accidentals.

In the last chapter I told you something of the transpositions from one key to another. I meant then, principally major keys, but you can also pass from one minor key to another. But the minor key, relative to any major key, needs a little alteration before this can be done. I have described the minor scale of A, as it naturally exists—but in its natural form it is scarcely available in modern harmony—and what is here true of A is true of all the artificial minor scales. In passing from one key to another, you remember we sharp the fourth note and it becomes the seventh of the succeeding scale; or, we flat the seventh and it becomes the fourth—the seventh in any scale is therefore called the leading note.

Now, in any major scale, the seventh or leading note is always one-half tone below the octave, or eighth; but in a minor scale it is a whole tone

below. If, however, we would pass from one minor scale to the next, we must have a leading note, one semitone below the eighth—as this does not exist naturally in any minor scale, we must make it so, artificially, by the use of an accidental. So you see that while A minor is the natural minor scale, it is written with two sharps, simply to move up the half tones, thus bringing the seventh note a half tone below the eighth and making it a leading note. The sharp is also written in the leading note chord in the cadence. But in descending the scale, the sharps are cancelled by naturals, and the scale appears in its proper form. This principle is carried out through all the minor scales.

The minor scales admit of some further alteration—which alteration has to do with the half tones. The half tone between the second and third notes is never changed—strangely enough, the whole peculiar expression of the scale seems to depend upon this. But sometimes only one accidental is used, and that before the seventh. This, then, leaves the half tones between the

second and third, and fifth and sixth, and makes another between the seventh and eighth—in descending, it is written in the same way, that is, with the semitones in the same places. This is called the Harmonic Minor Scale, so named because its formation grew out of the requirements of modern harmony. The other minor scale, founded upon the purely natural one, is known as the Melodic Minor Scale.

Do you comprehend? If not, remember what I have often said—a little careful study at the piano will teach you more than many words of mine. The key-board itself is a better instructor than the printed page. Your ear, alone, will tell you, in working out these different major and minor scales, what infinite differences there are in shades of sound, and what a wide range of musical expression these scales give. Something of this you already know from your scale practice —now you begin to perceive the philosophy of it all.

What is this harmony of which you hear so much? Alas! that so many excellent players

should not know—alas, that it should be so often held up as the great bugbear of musical science, the one problem which no tyro could ever solve. You, my dear pupils, know far more of it to-day than you think for—more than I did after years of devoted musical study.

You already know what an interval is, and what the common chord in any scale is. The notes 1, 3, 5, with 8 in treble or base, or both added, sound well together, or form what is called perfect harmony. 1 and 3, forming an interval of a third, also sound agreeably; so do 3 and 5, which also form an interval of a third. 1 and 5 or 1 and 8, each form what is called a perfect interval, or the most agreeable interval, that of a fifth, or an eighth or octave. The octave, or eighth note in the base, harmonizing with the whole chord, is called the root, because the chord literally grows upward from the base.

Now, this common chord may be re-arranged, the lower note written above the higher, and *vice versa*. But, it is still harmonious as long as the same notes are used, no matter what their position.

These chords are composed of intervals, counting the distance between any two notes. There are several kinds of intervals. From C to E in the scale of C is a major third. Now flat E, thus reducing it one-half tone, and it becomes a minor third. An interval may be inverted, or the lower note written above the upper. This interval then becomes a sixth; but a minor interval becomes a major, and a major interval a minor, because in the one case a half tone is added by the inversion, in the other, a half tone is taken away by the inversion. Hence we deduce the rule, all the major and minor thirds and all major and minor sixths are harmonious, or consonant, as, also, the fourths, fifths and octaves. These last three are sometimes called perfect, because any alteration makes them dissonant.

There are other intervals known as diminished and augmented. A diminished interval is less than a minor of the same name, and may be formed by flattening the higher and sharpening the lower note, thus pinching the interval off at both ends; an augmented interval is greater than a major, and

may be formed by sharpening the upper and flattening the lower, thus piecing it out at both ends—but such intervals are always discordant. So, also, are all the intervals of seconds and sevenths. These must always be resolved—that is, followed by agreeable notes. You remember what I said about resolution, or healing the injured ear by a soothing sound.

From the common chord in any scale are formed others. You have them at the end of each scale in your printed Scales and Cadences. The first chord is the common, or triad, 3, 5, 8, the 1 in the base; the next chord is 4, 6, 8, with 4 in the base; the next, the leading note chord, 2, 4, 5, 7, with 5 in the base; and the last, the same common chord, 3, 5, 8, with 1 in the base. All of these chords may be re-arranged, giving rise to a variety of intervals.

Surely, it ought not to take a very great amount of practice for you to become familiar with the chords in every scale; with the major, minor, and perfect intervals; to learn to avoid the harsh dis- cords, except when they can be used as passing

notes, or followed by consonances. This is harmony in a nutshell. Now try your hand at original investigation.

A minor composition may be distinguished from a major by looking for the key-note, which is the lowest note in the base, at the end of a piece. The signature, or number of sharps or flats, at the beginning, must also be considered. If the key-note given is A, and no signature is written, the piece is in A minor, relative to C major. If the key-note given is C, and the signature is three flats, the piece is in C minor, relative to A flat major.

CHAPTER XIV.

CHURCH MUSIC.

T'S over a year now since you began to study music—but it hasn't done you a bit of good. So says that ubiquitous Somebody, always ready to make remarks.

“Oh, yes, it has!” you cry, indignantly.

“Why, a child six years old could play the stuff you play—nothing but exercises.”

“They're Clementi's Sonatinas!”

“Well, if you *can* play, how is it you don't play in church by this time? Why, you can't play a simple hymn!”

You will participate in this, or a similar conversation, sooner or later. Let me try now to come to your rescue.

To begin with, a hymn is not necessarily easy. Even if it were, a fine musician does not always particularly distinguish himself or herself as a player of hymns. And let a hymn be easy or dif-

ficult, let the performer execute it ill or well, the general public would perceive little if any difference. Playing in church is apt to be the least appreciated public service that any one can render. So console yourself with the thought that, so far as your real musical cultivation is concerned, it matters little whether you play hymns or not.

But, after all, playing in a small church is likely to be the most practical use to which you can apply your musical knowledge. This fact, alone, would be enough to give the subject of hymns a claim upon your attention. But, more than this: I am not among those who would relegate hymns to a low place in the domain of music. The greatest composers have not disdained to leave us productions suitable to be used with words of praise; some of the finest hymns that we have are derived from the grand creations of the masters whose works are known as "classic." When we consider that they are used in the services of the sanctuary, we may well feel inclined to give them the highest place of all. It is the doggerel, so-called, "Sunday-school hymns." and monstrosi-

ties of that order which have brought hymns into disrepute, musically. Compare the grand old "Adeste Fideles," or "Portuguese Hymn," as it is popularly called, with that silly, ephemeral, "Jesus loves me," and you will see what I mean; as well, among songs, associate the ridiculous "Whoa, Emma," with that sweet, immortal ballad, "Robin Adair."

No doubt, Bradbury, Fischer and others have done a good work in popularizing music through their "Golden Chains," and "Fresh Laurels," and so forth—but, what "milk for babes" these are, compared with the "strong meat" which Lowell Mason gave our fathers. With few exceptions, the old hymns are the best—the older, the rarer, the likelier to be found in antique psalm books with "patent notes," long out of print, the better, in many cases. Who can doubt this who ever heard Sherburne, or China, or Meditation? If I had anything to do with Sunday-schools, I would banish all the juvenile tune-books and use the old standards, as found in the church hymnals.

The leading denominations, at present, seem to

have good collections, containing some of the best among the old tunes, fairly sprinkled with the meritorious gathered from the new. But the Episcopal Church, by general consent, has kept, and still keeps, the highest standard in sacred music—to this all others must look for a model. I know of no better collection of hymns than the Church Hymnal, edited by the Rev. Charles L. Hutchins. Some idea of its range may be gained when I tell you that, in addition to the familiar “Balerma” and “Federal Street,” “Benevento” and “Coronation,” it contains adaptations from such composers as Haydn, Mendelssohn, Weber and Gounod, and modern gems, as “Nearer, my God, to Thee.”

Were you to open this book at random you might be struck with certain peculiarities. For instance, you see a hymn written in common, or four-four time, yet containing four half notes to a measure. Such notes are merely relative, that is, there are four to a measure, as there would ordinarily be four quarter notes; but, in church music, it is allowable to play more slowly than in

ordinary music, or about half as fast, and a quarter note in value takes the form of a half note to indicate this. But do not understand me to mean, *drag*—the notes are written so, to guard against the greater fault, which is, hurrying. A large congregation cannot hurry, without the danger of breaking—accommodate them a little, so as to carry them along, as one.

Then you find chords in the base greater than an octave, so that your fingers cannot possibly make the stretch. This is often a puzzle to amateurs, who wonder if some hands have a capacity which theirs cannot acquire. In such cases, the lowest notes are intended for the feet, to be played upon a large pedal organ. With a cabinet organ, drop either the upper or lower note, as may be most convenient for the fingers, unless the lowest note is required to complete the harmony. At the end of a piece it is, because it is the keynote—so it must invariably be taken here. The “Amen” always ends on the common chord. In this book, every piece is referred to the metronome, and marks of expression are written

throughout. Keep good time, let the melody be plainly heard, and you may soon play hymns fairly well. But, as I said before, you will find that they are not so very easy, and you will often feel that you do not get so much credit as you deserve.

Don't forget your voice. In hymns, as everywhere else, the voice must lead. *Sing* the hymns correctly, at all hazards—the instrumental part is a secondary matter. If you play and sing both, to lead others, you certainly do carry a double load—but, people will follow the voice rather than the organ, as the natural ear perceives a natural sound better than it does an artificial one. A good voice often covers defective playing. If some one else sings, then all you can do is, follow as closely and correctly as possible.

In ordinary hymn-books, the notes are usually written in their true value. This is also the case with average song-books, when intended to be sung in choruses in school. You already know that a song, when written as a solo, has a separate accompaniment provided—sacred compositions,

of a higher order, are often arranged in the same way. And now, I think, you are somewhat prepared to take up the special study of hymns and songs, of various degrees of excellence.

Chants are in constant use in the Episcopal Church, and are not entirely neglected by any of the leading denominations. A chant generally consists of one or two short strains, with very little variation throughout—but this is not saying that they are easy or trivial compositions. They are, in fact, changes upon the leading chords of the different scales, and thus often present, in a wonderfully small compass, the very ideal of harmony. A chant has no time, as its movement is regulated chiefly by the rhythm of the words used. At the beginning, in each of the four written parts is one note, called the reciting note; this is held as long as necessary, and upon this is recited, in monotone, all the words given, until the first upright line is reached, which corresponds to the first bar in the music. Thus, “O come let us sing” may all be uttered upon one sound, as A; it should be sung too slowly rather

than too fast. Then follows the cadence, consisting of several notes, to each of which is given a few syllables, sometimes only one as in a hymn, in which, as you already know, every syllable in a word requires a note. Thus, "un" may call for a half note, "to the" may be uttered upon a half note, while "Lord" requires a whole note, to complete the rhythm.

The Psalms, as we have them, are considered prose. But, in the original Hebrew, they are poetry. Modern poetry can be sung to ordinary hymn-notes—but not so ancient. Chants are a very early form of music, growing out of the peculiar structure of these ancient hymns. The reciting note carries the body of a sentence, the cadence, its melodious ending, which in ages past corresponded with our rhyme, which you may be surprised to learn is a comparatively modern invention. Bearing all this in mind, you need have no difficulty in comprehending the divisions in the words of a chant. Take the following:

O come let us sing | un. to the | Lord: let us
heartily rejoice in the | strength of | our sal | va-
tion.

Let us come before His presence with | thanks.
= | giving: and show ourselves | glad in | Him
with | psalms.

The upright bars correspond with bars in the music. All between any two bars, then, must be sung upon the included notes. But, not at hazard—the other marks instruct you further. The half bar is, simply, a period, and divides a bar in two. Thus, in “un. to the,” all before the dot is sung upon the first half of the measure, whether it contains one note or more, and all after, upon the last half, even if two syllables must be crowded upon one note. The double bar, or colon (:), marks the middle of a chant; this is followed by a second reciting note, upon which is generally sung a long passage. In any long passage no syllable is accented, except, when the rhythm seems to require it, the one next to the last. A slight pause is allowable at a comma. After the second reciting note follows a second cadence. The foregoing provides for one verse of a psalm. In a double chant, the first verse takes the first half, the second, the last, and so on, alter-

nately, concluding, of course, with “Glory be the Father, etc.” and “Amen,” at the end of the last cadence.

In the second, or in any verse, a slight variation is sometimes seen. Thus, in the example quoted above, we have the following “thanks.==” The half bar, or dot, shows that there are two or more notes in the measure; and the double dash means, carry one syllable over the last half of the measure, that is, over the two or more notes in the whole measure. In this way, one syllable may sometimes be carried over several bars.

This is the commonest form of a chant, and is known as the Anglican. But there is another style called the Gregorian. Some organists consider the latter the easier, and also, the more effective. A Gregorian chant is sung in unison, that is, every voice sings the same part, the accompaniment being provided for the organ only. The reason for this is, the Gregorian chant originated before the days of modern harmony. Gregorian chants never take very high notes, as in early times church-singers were

men. These compositions have reciting notes and cadences; but the reciting note generally takes but a short passage, while the cadence provides a note for each syllable, as in a hymn. In the case of too many notes for a number of syllables, a note, or even a whole measure, is omitted; this usually happens in the first half of the chant. In case of an extra syllable in the cadence at the end, a grace note is introduced. A Gregorian chant is written very much as an Anglican—but the notes or measures to be omitted are indicated, and the grace note is given. Under the chant is a short, running passage on a base staff, marked “Intonation,” etc. This was formerly sung by the leader, to give the proper key to the other singers, and is a relic of the days when organs were not in use; when this was sung at the beginning of a chant, the reciting note was omitted, until the second verse was reached. If you like, you may play this instead of the base at the opening, and use the “Second Harmony for Cadence,” printed in the margin, for the closing, by way of variety. But, these are

not the chant—the Gregorian chant, pure and simple, is the melody. Its beauty depends upon the stately motion with which this is sung—its very monotony contains an element of grandeur.

While on the subject of church music, it might be well to add something concerning voluntaries. These, generally speaking, are suitable at the opening and close of service. Compositions intended simply and solely for this purpose are often excellent studies in harmony. They sometimes have a value to you, as organist, apart from any which the congregation can see—they serve to quiet your nervousness at the beginning, and refresh you at the end. If you put your best endeavors into preparing these, the rest of your task becomes comparatively easy, and you make a far better impression upon your audience than if you limited your attention to the service proper. I don't mean, impress them in the sense of showing off your acquirements—but, impress them sympathetically, religiously, so as to carry them with you in the singing.

When the collection is taken before singing a

hymn, select a short voluntary in the same key as the hymn, so that you can pass from one to the other without any break in the harmony. When no hymn follows the collection, use one of the beautiful offertories so abundantly provided in the books. A voluntary need not always be a composition so named. Some of the most effective that we have are slight adaptations of masses, oratorios, sonatas, hymns, and operatic airs. Anything will do, provided it is beautiful in itself, and not light or irreverent in character. Be original—try your hand at making your own selections. Some of the movements in Clementi's Sonatinas are just what you want.

Sometimes you may be obliged to cut your voluntary off short. The minister appears a second too soon, or the collection is smaller than usual, or something of the kind happens. In such a case, you have just one chance to save yourself, if you do not happen to be quite at the end of a strain or movement. That is, strike the common chord of the key, with the octave in the base. Better come down a little abruptly, than leave

the broken end of your harmony high and dry in the air. Dot in a note or two for a cadence, if you can—but never omit the key-note in the base at the end. The ear can forgive much when it hears that—it is like the Amen in prayer, like charity that covers a multitude of sins.

There is such a thing as a makeshift in music, then? There should not be—but you may be forced to it. Many beginners think that if they cannot hit the correct note the one next to it will do. But *you* know that if you do this, you run the risk of making a dissonant second or seventh. If you are ever forced to substitute one note for another, take one that will harmonize, making a third, a fifth, a sixth, or an octave. A sudden feeling of faintness—an injudicious question or gesture from a bystander—a breeze dimming a light, or turning the leaves of a book—may be sufficient to disturb your equilibrium. But, never stop. Fill in, in the same time as before, with a little improvised harmony, until you can pursue the even tenor of your way. Now you begin to see why it is so dangerous to alter other

people's compositions—why you should stick as closely to the written notes as possible. If you do this, you run little risk of making discord that cannot be resolved—the conceited, half-educated player fears nothing, because he does not know that there is anything to fear. Perhaps, also, you see why I deferred saying anything about hymns and chants, until you knew something of chords—the contrary is the usual custom, but it does not give the philosophy of the subject. This you want always. If you inadvertently strike a wrong note, you may rapidly slide your finger to the correct note, thus converting the wrong note into a grace note.

CHAPTER XV.

THE OPERA.

HE great majority of my readers—if I am reaching those whom I hoped to reach—have never seen, or never will see, an opera performed many times in their lives. But, that does not follow that they need be unfamiliar with the opera. Many of you have never seen, or never will see, the great works of Raphael, Michael Angelo, and the other old masters—but you already know the Sistine Madonna and Moses, from photographs and engravings. You would consider your education quite incomplete if you knew nothing of high art in painting and sculpture—but, alas! you seem to regard your ignorance of high art in music with a culpable complacency. But, suppose I told you it was possible to know even more of music than painting or sculpture without going very far out of your way? What would you think if you

could bring into your own house the actual Madonna which Raphael painted, or the Moses which Michael Angelo carved, purchased for a few cents at your village store, or handed to you out of the post-office window? Suppose, by following a few printed directions, and manipulating an instrument of wood and wire, you could create anew, by your own fingers, Raphael's Madonna, or Michael Angelo's Moses, just as really as they had done it before you, just as truly as God can create a new soul? Do you not tremble—with a solemn, mysterious awe—to think of such a thing? But, you can have in your home the works of Mendelssohn, Mozart and Wagner, just as really as the great ones have them in their hearts and brains—their works, in their very essence, the very same sounds heard by their own creators. Is not music, truly, the “art divine?” It is as near pure, heavenly spirit as anything earthly of which we can conceive—impalpable to touch, taste, sight, or smell, imperceptible to all senses save hearing, which actually seems a spiritual

rather than a physical one. An art, dealing with material so ethereal that it can only be represented in a crude, arbitrary way, over whose symbols even its devotees disagree. Because it is ethereal, is the reason that it can be carried over mountains and sea, be heard in a million places at once, and live for centuries in immortal youth, losing nothing by space, division and time, which would be death and destruction to color, form and substance.

Perhaps you will stop me, just here, and say that the same may be said of poetry. In a degree—yes. Thought is akin to sound. But, suppose you could call out the very tones of the human voice from the printed page—suppose you could penetrate at once to the poet's very soul, and forget the intervening medium of set words? Poetry is imperfect music—music has taken one step further into the domain of the celestial, leading us a little deeper into the realm of the unseen. When we are perfect, we can follow to another world.

If music, to me, is so holy, how do I account

for the existence of a low style of music, or for perverted music? you will ask. I adopt an illustration from the Swedenborgian idea of life. All life flows from God—but it is modified by the medium receiving it. A wicked man, or a repulsive animal, receiving life or using it wrongly, does not make the life itself less holy—perversions may be made to serve a temporary use, leading to a higher end. Think of music, then, always as something holy—its seeming degradation, a temporary perversion. Referring to the last chapter—I consider ordinary Sunday-school music quite a perversion; but if it led any one to a higher knowledge, it had a place—it will be forgotten after awhile, as its end has served.

Study the opera. It is to music what the drama is to literature. Now, here rises some good aunt, who has always been taught that the opera is very wicked, and conscientiously contradicts my advice. Very well—if your proper guardians forbid your going to the opera, I am not the one to say, Go. But, these same guar-

dians would probably encourage you to *read* selections from Shakespeare, Goethe and Schiller; there is just as much reason why you should *play* selections from Donizetti, Rossini or Gounod. You may, in either case, never see the inside of a theatre or opera house.

But, if you *do* attend the opera, don't be carried away by the scenery, the costumes, the acting, or even the story. These are not the opera—they are the accompaniment to a song, the binding to a book, the frame to a picture. The plot of an opera is often thin, the words poor—the *music* is the all in all. We all know of Verdi's *Trovatore*, Bellini's *Norma*, and Wagner's *Lohengrin*—but we think of the airs, the orchestral effects—does anybody ever ask, Who wrote the *libretto*, that is, the words? Wagner, to be sure, has raised the dignity of the *libretto*, by adapting stories beautiful in themselves, principally old German legends. But still, this greatest of masters has already told us by his example that music can be independent of all external aids.

An opera is a play set to music—or rather music interpreting a play. It is only the extension of the idea of a song interpreting a short poem—but, as a number of characters are introduced, and depicted in association and action, it follows that the range of thought and passion to be expressed by one composition may be indefinitely extended. Now, here comes in the composer's skill. Can he, with music as his magic influence, with men and women and dumb machinery as puppets, so carry his audience with him that they shall at his command, within a short space of time, experience all the varied emotions of love, hate, joy, grief, hope, despair, terror and ecstasy? Is not an opera, then, the sublimest product of human genius?

But, how does he do it? So far as human means are concerned, we can very readily find out. An artist accomplishes something similar, although inferior, by means of paint and brushes. Of course the paint and brushes don't make the picture, but he can't make a picture

without them—and he does not forbid you to find out all that you can about his paint and brushes.

Analyze an opera as you would a poem. It does not preserve a uniform level throughout. If it deals with the lighter and graver emotions, its tone changes from light to grave. You laugh at the jokes in a tragedy of Shakespeare's, without failing, in the least, to weep, as he intended you should, over the heart-rending climax. So, in "Paul and Virginia," you can laugh at the outlandish negro dance, and weep, as Paul clasps the dead body of Virginia, cast up at his feet by the waves. Everything, as in real life, has, or should have, its proper place. But, suppose some one told you that a coarse jest was Shakespeare, or a negro festivity, the whole story of Paul and Virginia? Just as reasonable is he who tells you that a polka or schottische is all of music.

An opera is an epitome of all music, just as a drama is of all literature. You can learn enough of any opera, for your own enjoyment,

from a *pot-pourri*, or popular arrangement. From the same opera may be derived a dance, a march, a prayer, a hymn, a song, a descriptive poem, a chorus, and so on, indefinitely. It is easy, now, for you to see why. These are the means employed, in expressing the varied emotions of the characters, and calling into play those of the auditors. These are the paints and brushes of the artist.

Play a dance as you would recite a ballad. But, suppose you never recited anything but ballads—suppose you did not know that there were such compositions as sonnets and epics, or considered it a species of affectation in anybody to attempt to interpret *them*? Will Carleton's productions have their own, respectable place—but suppose you preferred him to Milton? What would your literary attainments or opinions be worth? You would be in the same place exactly as the young lady who said she knew all about music, “from A to izzard,” because she could play the old “Rochester Schottische” and “Mabel Waltz.” Forgive me, if I

sound a little pedantic—but I *can't* play popular dance music. Similarly, because I have played chess, I cannot play checkers—people think it is because I don't know how. But, I never could button my shoes any other way than from the top downwards. If I have brought you to the fountain-head, you can intelligently wander as far down the stream as you please.

Make a few choice selections from operas, so as to gain your first ideas of a general musical literature. Nearly everything available for amateurs is published in sheet music form, at popular prices. I will give you a short list, such as may be supplied by any music store.

Marches: From Faust, Gounod; from Norma, Bellini; Wedding March, from Lohengrin, Wagner; Wedding March, from Midsummer Night's Dream, Mendelssohn.

Songs: Jewel Song, from Faust, Gounod; Ask Me Not Why, from Daughter of the Regiment, Donizetti; It is Better to Laugh than be Sighing, from Lucretia Borgia, Donizetti; Then You'll Remember Me, from Bohemian Girl, Balfé.

Pot-Pourris: Popular arrangement of Green Hills of Tyrol, Pull Away Brave Boys, etc., from William Tell, Rossini; of, What Rapture Can Equal the Joy of the Huntsman? etc., from Der Freyschütz, Weber; of, Tempest of the Heart, Miserere, etc., from Il Trovatore, Verdi; of, Come With the Gipsy Bride, Heart Bowed Down, etc., from Bohemian Girl, Balfe.

The list is very imperfect, and might be extended indefinitely—but if you attempt but half of the foregoing you will have your hands full. Later, however, do not bother with extracts. Buy a whole opera, and make your own selections—you will find it the shortest and cheapest way in the end. Any music dealer can give you the name of a standard edition of operas, each published in a paper bound volume, costing \$1.00—in cloth, something more.

Know the opera—you will find it cropping out everywhere. Open your hymn book. The church tune Herold is the famous prayer from Zampa, undisguised, and named after the composer. Seymour, or Weber, is from Weber's

Oberon, and Fading Light, arranged by Everest, from *Der Freyschütz*. Ovio is the celebrated "Hear me, Norma," scarcely altered. And, here is a really pretty little Sunday-school ditty—it is Bellini's exquisite "Hour of Parting," fallen from its first estate. The grand "March," in *Faust*, and a lovely tenor solo in *Martha*, have formed the groundwork of two hideous comic songs. The magnificent bridal marches, one by Mendelssohn, the other by Wagner, are now played at every fashionable church wedding. Concert music is largely derived from the opera—the beautiful chorus, "Thy Flowery Banks, O Flowing River," is from the *Huguenots*, by Meyerbeer. Then, "piano pieces"—horrible name, why doesn't somebody invent a better one?—are frequently transcriptions. A transcription is a composition taken from a song, in which the melody is woven in with the accompaniment, the piano thus imitating the voice. A cavatina from an opera is a beautiful arrangement, frequently, of a vocal part. Before me are several, all lovely—one from *William Tell*, one from *Trovatore*, one from *Bohemian Girl*. With

a piano, you have a condensed operatic company in your house all the time.

From the top downwards! If you take up the study of an ordinary "piece"—a dance, a song, a march, or idyl, not from an opera, consider it only as an imitation of something similar from an opera, and give it its proper place accordingly. Thus, you may derive considerable pleasure from the perusal of "Helen's Babies," but would never think of putting it on the same plane as "Daniel Deronda," among novels. Of course, I am not now speaking of modest, minor compositions of extraordinary merit—but, of the great mass of musical trash with which average music teachers deluge their pupils, for two or three years of their studies. The average student is so exhausted over trifling "Rosebud" waltzes, and "Silly" polkas—I meant Lily, but I won't correct it—at the end of months and years of practice, that he, or she, gives up in despair before reaching the threshold of the higher temple of music. I hope to bring you straight to the door, and not let you lose your way, or waste your strength among bewildering by-roads.

CHAPTER XVI.

MUSICAL CULTURE.

JUST now, I do not think of any special difficulties to be encountered in attempting to interpret operatic music. Your scale practice will help you, of course—so will the practice of sonatinas. A few more exercises might be beneficial. Czerny's are mechanical—they will strengthen your fingers. Loeschhorn's display pretty conceits in melody—they will train your ear. Duvernoy's are noticeable for sweeps and changes—they will give you confidence. All of these come in sheet-music form like Köhler's. But, to tell the truth, the better class of compositions are often not nearly so difficult of execution as some of the popular "pieces," which are intended merely to "show off." The best poets were too sincere to think much about externals—the truest poets

chose the simplest words. Some of Wagner's music is difficult—but then, he was sincere, too. He had a theory to work out. He uses double chords where anybody else would have employed simple intervals—but he labored to enlarge the sphere of harmony as no man before him ever did. What do you think of a simple melody in the base, with a running accompaniment of heavy chords of five or six notes in the treble—this carried on for page after page? Yes, I know it is the fashion to laugh at Wagner—to compare his effects to tin pans and fighting cats, and choruses Calathumpian. But nobody denies that he was a strong, daring, original genius. In these days musical culture is advancing with rapid strides—I have learned more in the last year than I did in all my life before, and I feel impressed to tell you that I believe Wagner was right, when he so confidently predicted a “music of the future.” *You* may be able to help create it. But first—believe in Wagner. Know something of him, if only a simplified arrangement of his “Bridal Chorus.”

Suppose you begin a systematic study of operatic music, so as not to interfere with your regular musical (and other) routine. It will not be long before you find your taste developing, and yourself in a fair way to become liberally educated in music as well as in literature.

But after awhile you will feel more and more disinclined to spend time over "common pieces." This is all very well. A little caution here, however. Don't carry this very good feeling too far. Apply Ruskin's test of true taste, "Universality." There is some merit in everything, if it is only kept in its own place. I have inveighed against dance music, trifling songs, and Sunday-school hymns, not because I altogether despise them, but because the general public—even some people who ought to know better—overrate them, and I wish to correct this too prevalent error. But if you refuse to please some child, or very old lady, who does enjoy something of the kind, you will get no credit at all for good taste, and a great deal for being conceited and disagreeable.

How many of your young friends and ac-

quaintances are students of music? If half-a-dozen or more of you live in the same neighborhood, or meet very often, I know exactly how you feel toward each other. You are all half afraid, half defiant. "I won't play before Lillie Henry," says Mamie Smith, "she plays the same pieces I do, and she'll criticise every note." "And I won't play before Mamie Smith," says Lillie, "she plays *my* pieces, and I won't rehash them for anybody." "Oh," cries trembling Sallie Gray, "I don't play anything but waltzes—I can't play before Mary Potter, she plays classical music, and despises my trash." But Mary trembles, too. "I *would* play if Sallie Gray wasn't here—but she can't appreciate sonatas, and she'll think they're my old exercises." "Oh, I'm so nervous," moans Emma Hamilton, "I forget everything as soon as anybody comes into the room. I wish I had confidence, like Ella Lee." But Ella has her griefs, too. "I can't get rid of that thump. If I only had a soft, gentle touch, like Emma Hamilton." They, poor girls, generally underrate their own abilities—but now and

then they "pitch into" each other. "Lizzie Walters always makes a fuss, and hangs back—she likes to be coaxed." "Clara Weaver walks straight up to the piano as soon as she's asked—she likes to show off."

Now, older readers, you know why every young lady, at some time or other, even if she has spent years with the best masters, positively declares that she "can't play." "She could if she tried," you say. Oh, yes—it is not a physical impossibility for her to face a cannon, but being asked to play is, alas! too much like being required to face a cannon. "What is her music for, then?" She feels what it is *not* for—it is something too beautiful, too lovely, too sacred to be cast, like pearls, before swine. No girl likes to be forced to the piano as to the rack, and rise with a blush, feeling that she has been rash in allowing herself to be made a fool of—how else *can* she feel, when half the company talk, her musical rivals criticise, the remainder are politely indifferent, and no one present thinks it worth while to say that he has received any pleasure. If one child

murmured “Pretty,” it would be compensation enough.

How was it when Liszt played? No one dared ask *him* to play—as well ask the king for his crown jewels—sounds from those fingers were too precious to be wasted on common ears. In breathless expectation the company would wait, scarce venturing to hope for the honor of his notice. If he condescended to drop before the piano, they bowed their heads as though an angel were in their midst—that angels scattered his benedictions unasked, like the gentle raindrops. When the shower had ceased that piano was broken to pieces, its fragments distributed, like relics of saints—it must never be desecrated by other hands. Conceit! There is no more conceit in that than there is in the sun’s shining.

What woman in this country would dare do such a thing as that? But, why should she not? Because she cannot—that only proves that music is not yet incorporated into our common life as it should be. Who ever heard of a woman afraid to smile? Who dares not allow her countenance

to assume its most heavenly expression for fear somebody will think her conceited, or for fear that those she loves most will not appreciate it? And, after she has been coaxed into bestowing a forced caricature of her own natural smile, is afraid that she may only have succeeded in making herself ridiculous? There is something wrong in such a case. Music should flow as naturally as song from a bird—and so it would if the sympathy around us were deep enough. But we cannot all play like Liszt? Yes, we can—to all intents and purposes—or, we could if the hearts around us helped us as they did him.

Half a dozen young persons, bound by a common sympathy, could do much to remedy this state of things. Copy the unwritten code in use among journalists, the substance of which is, “Stick together.”

Alas! that there should be so much professional jealousy in musical circles, especially, strange to say, amateur ones. Form a club. Not one modeled after the high-toned organizations of cities, involving large fees, expensive

dress, annual dinners or anything of the kind. I know of one in West Philadelphia, just as simple in its character as any association might be in the remotest country village. It was composed of eight or ten young women who met in each others' houses weekly, for an hour's musical practice. Some were fine musicians, some ordinary, one or two mere beginners. One was a church organist, one a music teacher, one a student at the conservatory, the others school teachers and girls who had no other means for intellectual improvement. The only rule which they adopted was, that at every meeting every member was required to sing or play. Every one knew, then, that no matter how poor, or how fine her performance, she was sure of a sympathetic, intelligent audience. It encouraged the diffident, checked the conceited and helped and strengthened all. It would soon be easy for any one to play before a mixed audience when she knew that two or three of her allies, who could give the correct tone to the whole, were always at hand. They wasted no time, money nor

strength over a club-room—the club could meet, at five minutes notice, wherever there was an instrument. They never dressed for the occasion—they went in their everyday clothes, just as they were. They didn't even get up a concert, or *musicale*, to show off their acquirements—it would be time enough for all these things after the club's real work was done. I believe they didn't even have a name for it—no dues, fines, badges, officers, constitution, by-laws nor property. Of course, you may have all these, and more, if you want them, or need them, but they are not necessary. But now, if never before, a universal musical sympathy *is* necessary—and this is one of the ways in which we may have it. I would like to have such clubs in every community in the land, with influence as silent and as potent as the ballot-box.

CHAPTER XVII.

CLASSICAL AND POPULAR MUSIC.

 ARDON me if I seem abrupt or fragmentary in concluding, but I must condense a great deal into a small space. I shall, therefore, give a little about the classical, and a little about the popular styles of music.

You already know that the term classical is generally applied to the works of the great masters, as Handel, Haydn, Mozart, Beethoven and Mendelssohn. Now, don't fall into the common error of supposing that, because these masters were great, they have left nothing within the capacity of amateurs to appreciate or execute. I could give you quite a long list of beautiful productions, which will not tax your powers too much, and yet which will pave the way to your further advancement.

Beethoven has been called the Shakespeare of music. All admire him, because it is the fashion—but few can really appreciate him, as he has a style of his own, which it takes a high degree of cultivation to enjoy. It may be crudely described as rich and deep—that of his only rival, Wagner, rich and loud. The finest pianists play Beethoven's Sonatas, but this need not prevent your attempting two of his so-called easy ones, Op. 49, No. 1 and No. 2. His wonderful style may, however, be seen just as plainly in his beautiful little waltzes, Landler, Spirit, Desire and For Elise.

Mendelssohn is pre-eminent for his spiritual, heaven-aspiring sweetness. Mendelssohn seemed one of the few mortals who possessed a perfect soul, who felt that his gift was divine, and who lived a life almost holy. No one can mistake this celestial quality, breathing through all his works. He seems endeared to the world by his lovely Songs without Words. Of these, the most popular are Confidence and Consolation, the latter a unique gem.

The great masters, then, you see produced something besides operas and sonatas. Oh, yes —oratorios, masses, musical poems, and exquisite creations, taking an ordinarily trifling form, as that of a waltz, for their outward vehicle. Beethoven's waltzes are no more like Waldteufel's than the Bible is like a spelling book. Chopin is known principally by his waltzes—but they are not waltzes, they are heart-throbs, they are life-pulses.

Mozart conquered time when he wrote his sublime Twelfth Mass. You can try an arrangement of the Gloria and the Sanctus—if you try as sincerely as you would pray. Still, if you think them beyond your depth, Mozart will give you his beautiful Minuet.

An oratorio is the highest style of sacred composition, in which a scriptural subject is described by four leading soloists, with a grand chorus. Of all oratorios, many authorities consider Handel's Messiah the grandest, ranking it even higher than Haydn's Creation or Mendelssohn's Elijah. You can get a popular arrange-

ment of "I Know that my Redeemer Liveth," and judge for yourself. Handel seems to excel in sublimity, strangely mingled with melting tenderness.

Haydn is also grand—but through his grandeur often ripples a heavenly joyousness. A simplified arrangement of his "With Verdure Clad," from the Creation, will inspire you to sing as though you really were one of the morning stars swelling the universal anthem on the first great day. (N. B.—Look out for syncopated notes.) The same joyousness may be heard in Haydn's Serenade, from Quartet No. 74, and in the well-known Haydn's Hymn, found in the best hymnals.

Rossini you know by his exquisite hymn, the church tune *Manoah*, if by nothing else. It is a little composition, said to have been written as a compliment to an American lady. But, little as it is, it contains the Rossini characteristics, which are, sudden, daring flight, combined with an ornamental flourish—producing, however, not the effect of audacious bombast, but of purest

aspiration. I cannot recall any production of Rossini's from which these two qualities are absent. His most famous work, next to his operas, is his sublime *Stabat Mater*. You can, with some practice, play a popular arrangement of its wonderful tenor solo, the "Cujus Animam."

Schumann has written something expressly for you in his *Joyous Farmer* and *Traumerei*. In the former, the melody is in the base, in the latter, the chords are so broken and spread over base and treble that you must mind your "p's and q's." The first is a gay song without words, the second, a dreamy reverie. Schubert's *March Militaire* is rich in heavy chords. But, if you want classical music, in homœopathic doses, I advise you to get *Organ at Home*, a volume about the size of an ordinary atlas. This will give you the names of the leading great composers, and a slight idea of their style. Berg's and Mack's *Organ Schools* also give good selections. But, remember, when you have once started out upon the right track, it will not do to

stand still—go on, all the time. Attend concerts, and accustom yourself to listen intelligently. Train your ear to appreciate fine distinctions. I have a phonographic instrument in my head, so that every piece of music I hear comes back to me sooner or later ; I can hear it, just as distinctly, every note, as though some one were really singing it or playing it; I listen, passively, as if to a voice outside of myself, even when I cannot, myself, sing or play it. I believed, until recently, that everybody had this faculty, but I have been told that this is not the case. If you haven't it, take my word that it is something well worth working for. Frequent the society of musical people. Look up the histories of the great composers, consult the biographical dictionaries, read their lives and letters, collect their photographs—notice what a sweet face Mendelssohn has, and how the two strong ones, Beethoven and Wagner, remind you of each other. Frequent the music stores, and ask to see the catalogues of the best musical productions—it will be strange indeed if the dealers do not

answer all your questions fully, and tell you, from time to time, just how much of the works of the great masters to attempt. Follow up this system for two or three years, and you will probably cease to lament that you were not educated in the Conservatory at Leipsic. Even if you were, it would do you little good, unless you made your music a real, live thing.

Most of my readers, no doubt, are young women. I wonder if I could not create a sublime ambition in some of you. The great American opera has not yet appeared—the great woman composer is not yet known—the science of music, itself, the latest and grandest of all sciences, is yet in its infancy. Why should not one of you write the great American opera, be the great woman composer, and bring music nearer to its highest development in this land? America has already produced the best pianos and organs, and the finest singers—these are women—who will take the next step? Wagner believed in a music of the future—we all know that the elevation of women is the great work

of the future—and we believe that our land is the country of the future. Why should not one of *you* be the woman to unite all?

Grasp this thought, and there is no danger of your not becoming familiar with classical music.

Now for a little popular.

If you do play popular “pieces,” select those which are good of their kind. Perhaps the lowest form of music is dance music. There is nothing very deep in it, nothing appealing to the soul. It is only an accompaniment to rhythmic movements of the body, which, of course, are far less dignified than rhythmic movements of the voice. Dancing, in very early times, seems to have been a form of religious exercise—the Shakers, to-day, have a peculiar motion, which is part of their worship—but, in every land and age, since the beginning of authentic history, dancing has been rather a form of amusement, sometimes degenerating into excess. Dances are chiefly distinguished by the time—thus, a waltz is in three-four and a polka

in two-four. The names of dances are sometimes derived from the countries in which they originate—thus, polka, polonaise, and polacca, are from Poland, and schottische from Scotland. The base of a dance generally consists of changes on the common chord. Play rather fast, keep strict time, give a light touch to indicate the characteristic light steps in a dance, and you can probably do all that is required of you. A polka is the best kind of music for gymnastics. Play as evenly and mechanically as possible, and consider eight bars a strain.

Dance music, however, is sometimes used as the form of a better class of composition, just as Pope called his great poems simply essays. Thus the pretty Philomel Polka is really a dainty descriptive poem; the Argentine Mazourka, or Silvery Thistle, an exceedingly ambitious, difficult, sparkling "show piece." Waldteufel's compositions, as Siren's Waltz and The Skaters, are fairly good, while Strauss's waltzes occupy a meritorious place of their own, being really charming productions. The finest

of these are Beautiful Blue Danube, Thousand and One Nights and Artists' Life.

The best class of popular music consists of musical poems, some of which really have a lovely, tender expression. Gottschalk, Jungman, Lange, Wely, Suppe and Lichner are bright names.

Gottschalk's masterpiece was his "Last Hope." This is very difficult—but it is the perfection of yearning tenderness, combined with fervent religious feeling. After you have spent hours of scale practice, perhaps you may attempt it. It is valuable as containing several little points in technique which, as yet, I have not explained. For instance, you may wonder why so many double sharps and flats are used. A double sharp raises a note a whole tone, while a double flat depresses it a whole tone. They are generally employed when it is required to avoid a note which has been sharped or flatted by the signature, or to prevent encroaching upon a particular chord. The abbreviations m. g. and m. d. stand for *main gauche*, left hand, and *main*

dextre, right hand, French terms which are frequently found in music. Be careful to bring out the air, with the notes which chord with the base—the others are merely ornamental.

Jungmann has written several soft, thrilling songs without words—notably Heimweh (Homesickness), Sehnsucht (Longing), and Tenderness. They are not difficult. Lange has given us Pure as Snow and Thine Own, as sweet as their names. In the former you will find a long arpeggio. In the last bar of the base of the latter are two half notes, joined by three bars, as though they were thirty-second notes. This is an abbreviation which you will often find. It means, break the group of notes into smaller ones, and upon one-half count 1, and upon the other and; swinging backward and forward thus, 1, and, 2, and, 3, and, 4, and, etc., until the group has taken its complement of the measure in which it is found. Wely is author of the beautiful nocturne or night piece, Monastery Bells. In this, the chromatic scale is introduced as an ornament.

Suppe is generally known by his magnificent overture, *Poet and Peasant*. This is somewhat difficult, but not hopelessly so, if you work hard—practice ten hours a day for two or three weeks—you cannot learn any piece in less than a week, and it more frequently takes two or three. I shouldn't be discouraged if it took me ten. On the third page you may find something that you do not understand. A continuous, rumbling roll, in treble and base, upon two notes, the first half of each note written, all the other notes abbreviated—this is to imitate an orchestral effect, produced by drums. You already know that the piano imitates other instruments.

Lichner gives us a cunning little Spinning Song. The melody is partly in the base, and the accompaniment imitates the motion of the spinning wheel. Badarzewska is said to be the name of a Polish lady—the Poles are fine musicians—who, many years ago, wrote the Maiden's Prayer, which is as fresh to-day as ever it was, and which will never grow old. It is the fashion to laugh at it, but never mind—all the boarding-

school misses in creation cannot hammer out of it its wild, thrilling beauty. Be careful of the arpeggios of seven and ten notes, and accent each triplet upon the first note. A lovely song without words is *Remember Me*, by Brinkmann. You already know the dainty little idyl, *The Shepherd Boy*, by Wilson.

If you want merely brilliant pieces, those designed simply to show off your execution, I recommend the *Silvery Thistle*, mentioned above, *Silvery Waves* and *Wandering Sprite*. These are useful, as giving good practice. There is nothing technically mysterious about the first—the running chain of grace notes takes an independent time of its own, and every triplet requires a count—but to play the piece properly is really a feat in gymnastics, and will hardly pay for the work required, which would conquer half a dozen of Beethoven's Sonatas. *Silvery Waves* is scarcely a genuine “piece” either, but it is a beautiful imitation of rippling water. In this you may gain the idea of a principal air, or theme, repeated with variations. Trill evenly, and run

the long passages of notes unbroken, but as nearly as possible upon even counts. Wandering Sprite contains some novel effects, which need not frighten you, if you will carefully divide and count your time.

The Carnival of Venice, by Theodore de la Hache, is an imitation of a violin composition. It contains one air, with variations. The only points needing explanation are several groups of syncopated notes, in which the syncopation is produced by slurs; and some *glisando* movements, or glides. These are executed by rapidly drawing the thumbs sidewise over the white keys, producing a continuous, rippling sound. A similar effect occurs in the popular Fairy Wedding. This reminds me—keep your nails short.

The foregoing list of piano pieces is necessarily a short, incomplete one. But it provides for the principal puzzling questions in technique with which you will be liable to meet.

Certain songs are considered classical as distinguished from those generally called popular.

The songs of Abt, Kucken and Pinsuti take high rank. Any song from an opera, a simple German song, or a Scotch ballad is always in good taste. But a wider range is allowable in vocal than in instrumental music. Vocal music is less artificial, and so is nearer to the heart of nature, appealing to human sympathies everywhere, as instrumental music can never do. This is why national songs and folk-songs have such power—they are genuine. We have in our own country a mine of wealth in the shape of folk-songs—one hitherto little worked. I refer to negro plantation songs and camp-meeting melodies. Perhaps they will be the foundation of the great American opera. Bayard Taylor introduced them to Mendelssohn shortly before the latter's death. The great master confessed himself fascinated and thrilled by their wonderful charm. But I do not believe that these are the only styles of music indigenous to this country—I believe that Western Methodist revival hymns, political campaign songs, Shaker melodies, and people's ballads, such as those sung by the Hutchinson family, contain

elements just as striking and original. Now, which of you all can take up and work out this idea? Our history, our scenery, our institutions are grand enough to aid in the highest development of a national school of music.

Sing anything—so long as it is not coarse nor trifling. Any sincere song, however unambitious, is worth singing. Here is a short list, which embraces a wide range.

“When the Swallows Homeward Fly.” Abt.

“Charity.” Glover.

“Kathleen Mavourneen.” Crouch.

“The Last Greeting.” Schubert.

“Bonnie Charlie.” Finlay Dun.

“Faithful Johnnie.” Beethoven.

“Three Fishers.” Hullah.

“Punchinello.” Molloy.

“Old Folks at Home.” Foster.

In these days of cheap volumes, no one need be without good songs. The Song Folio is an admirable selection of the best of all classes. You can get Scotch songs, College songs, Irish melodies, Plantation songs, Sacred songs, Operatic

songs, and so on, *ad infinitum*, at a tithe of what the separate pieces of music would cost you, some volumes selling as low as 25 or 50 cents. Save your money for something like this, and don't spend it for candy, and then say that you have no means for cultivation.

I do not recommend ordinary instruction books. They contain too much lumber and consume valuable time. The best and simplest is Stanbridge's. Follow by the Etudes of Loeschhorn, Duvernoy, Schmidt and Czerny, with Concone and Everest for vocal exercises.

Before I close, I want to advise you not to rest satisfied with your present attainments. Continue your studies with good teachers, if you can possibly do so. But I flatter myself that I have given you a fair start, and confidently believe that you will have nothing to unlearn.

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